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ABSTRACT

GRADES OR AGES: 7-11. SUBJECT MATTER: Language Arts. ORGANIZATION AND PHYSICAL APPEARANCE: There are 12 sections: 1) introduction, including background material, key concepts, and overall objectives; 2) detailed program objectives; 3) speech; 4) listening; 5) writing; 6) reading; 7) viewing; 8) language; 9) sample units; 10) organizational patterns; 11) materials; and 12) bibliography. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The sections on speech, listening, writing, reading, viewing, and language each contain sample performance objectives with learning activities for each. INSTRUCTIONAL MATERIALS: Audiovisual aids and books are listed separately for speech, listening, writing, reading, viewing, and language. Addresses of publishers are also given, together with some general titles and material on testing. STUDENT ASSESSMENT: Evaluation suggestions are included for each of the instructional objectives. (MBM)

ED 061187

ENGLISH LANGUAGE ARTS CURRICULUM GUIDE

LATE CHILDHOOD ELEMENTARY

PASCO COUNTY

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August 1970

SP 007 371

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Contents

I. Introduction

What is the definition of English language arts?
What are the Key Concepts of English language arts?
What are the goals of English language arts?

II. Program Objectives

What main objectives should an English language arts program strive towards?

III. Sample Instructional Objectives

How **do you** base instructional objectives on program objectives?

IV. Units

How **do you** integrate the English language arts skills?

V. Organization

How **do you** organize an English language arts program?

VI. Materials and Equipment

What materials and equipment are needed for an English language arts program?

VII. Bibliography

What sources are available for further study in English language arts?

INTRODUCTION

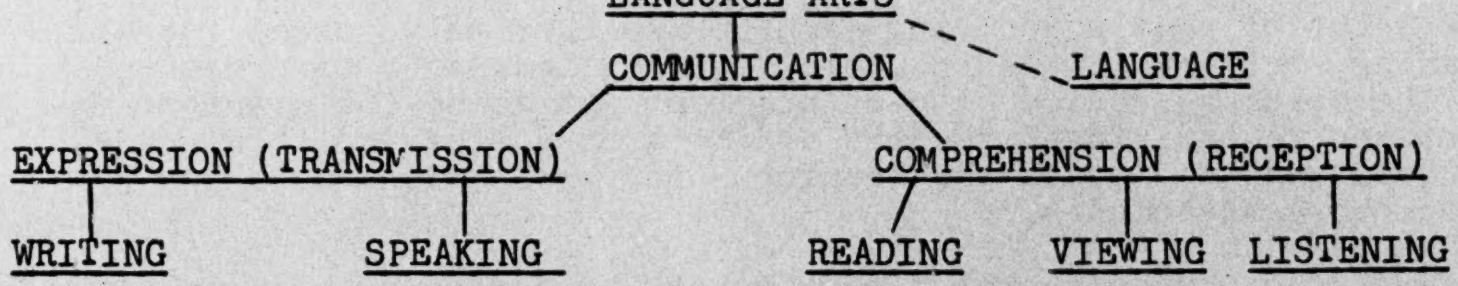
BACKGROUND OF GUIDE

During the 1968-69 school year, elementary teachers and secondary teachers met periodically to study and analyze the Pasco County English Language Arts Program, to study recent English language arts research and programs, and to recommend changes and directions for the Pasco County English Language Arts Program. These recommendations were to be written into the form of a guide.

This is the guide based on the recommendations made. It was compiled by a writing committee made up of teachers who served on the original committee.

DEFINITION OF ENGLISH LANGUAGE ARTS

The writing committee's first task was to define "English Language Arts." The following diagram is a pictorial view of this definition.



The essence of what is meant by English language arts is communication. By this is meant the teaching of English expression or transmission and English comprehension or reception. By "expression" is meant the writing and speaking of English and by "comprehension" is meant the reading, listening, and viewing of English.

The definition of "language" is the study of grammars, usage, vocabulary, spelling, etc. The broken line to "language" is symbolic of the writing committee's view based on research, of the relationship of language to the other phases of the English Language Arts Program.

Too often English language arts meant the study of grammar (usually standard grammar) and nothing else. Year after year students were dragged through page after page of a grammar handbook, memorizing, diagramming, etc. The objective of such a program was to have students write and speak English well. However, "Even assuming an ideal situation where the instruction is clear and consistent and the students are both eager and able to learn grammatical theory, there is evidence to suggest that the understanding of the theory does not result in significant application." (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1969, Science Research Associates, Inc. p. 15)

Therefore, although language is considered as a part of the English language, it is not the only aspect of English language arts.

PURPOSES OF THE GUIDE

In the making of a comprehensive curriculum guide, two conflicting values must be reconciled. One important value is continuity: the development of a curriculum to provide continuous growth in the English language arts for children and youth from kindergarten through grade twelve. This English language arts curriculum guide presents sequential growth in reading, speaking, writing, viewing, listening, and language. The second major value is integration: the development of a curriculum in which the areas of the English language arts are used together to reinforce each other so as to increase the effectiveness of each. The value of the integration of the different aspects of the English language arts has been constantly in the minds of the writers. This integration will be most apparent in the illustrative units developed by the writing committee.

The point of view underlying each of the curriculum areas (speech, reading, writing, listening, viewing, and language) is presented in the opening section of each program. It is of the greatest importance to individual readers and to groups studying this guide to read and to discuss the meanings and implications of these introductory statements.

A curriculum guide is not a recipe book or a catalog. It is the creation and application of principles deemed important to the conduct of classroom lessons. The creative teacher, understanding the essential point of view of each portion of the curriculum, is free to use, adapt, modify, or omit specific details. The most important use of this curriculum is to become the guide to local faculties to construct their own curriculums to carry out in their classrooms the spirit and objectives of this guide.

Because pupils grow continuously in the skills of the English language arts, and in the understanding and appreciation of literature, it is very important that the various levels of a school system work in close harmony to foster this continuous growth. Surely the end goal is worthy of the highest effort: to produce students who speak, write, listen, read, and view better than they have ever done before.

Also, because language changes and because research uncovers more truths concerning the learner, it is recommended that this guide be studied and revised every three years.

PASCO COUNTY ENGLISH LANGUAGE ARTS

OBJECTIVES, K-12

KEY CONCEPTS

There is so much knowledge in the world today that it is impossible to teach details. We must identify the Key Concepts of a subject area and base our program on these Key Concepts.

"By a careful analysis of the structure of knowledge it is possible to discover certain Key Concepts distinguished by their power to epitomize important common features of a large number of more particular ideas. Such concepts are basic central ideas, an understanding of which opens the door to an effective grasp of an entire field of knowledge. These key ideas provide as it were a map whereby the whole scheme of a subject may be grasped and characteristic features of individual items of knowledge may for the first time be rightly interpreted. . . It is the present thesis that the only satisfactory answer to the crisis is the formulation and persistent use of key concepts. Teachers ought above all to know the basic rationale of their disciplines and should conduct their instruction in the light of these essential principles. This does not mean that the key concepts should be taught explicitly and directly. . . It does mean that particular items of knowledge should be selected and used with an eye to their examplification of the basic concepts of the field." (Philip H. Phenix, "Key Concepts and the Crisis in Learning," Teachers College Record, Volume 58, Number 3, (December 1956) pp. 140)

The following are Key Concepts of English Language Arts:

The aim of the English language arts curriculum is to "increase the power and control of the use of language." (A Florida Guide: English Language Arts Inc. Elementary Schools, Bulletin 35E, 1965, p. 1.)

John Dixon discusses skills, cultural heritage, and personal growth as Key Concepts of English language arts. "Among the models or images of English that have been widely accepted in schools on both sides of the Atlantic, three were singled out. The first centered on skills: it fitted an era when initial literacy was the prime demand. The second stressed the cultural heritage, the need for a civilizing and socially unifying content. The third (and current) model focuses on personal growth: on the need to re-examine the learning processes and the meaning to the individual of what he is doing in English lessons." (John Dixon, Growth Through English, Reading, England. National Association for the Teaching of English, 1967, p. 1-2.)

Mr. Dixon elaborates on the concept of personal growth as the current model of English. "To sum up: language is learnt in operation, not by dummy runs. In English, pupils meet to share their encounters with life, and to do this effectively they move freely between dialogue and monologue --between talk, drama and writing, and literature, by bringing new voices into the classroom, adds to the store of shared experience. Each pupil takes from the store what he can and what he needs. In so doing he learns to use language to build his own representational world and works to make this fit reality as he experiences it. Problems with the written medium for language raise the need for a different kind of learning. But writing implies a message: the means must be associated with the end, as part of the same lesson. A pupil turns to the teacher he trusts for confirmation of his own doubts and certainties in the validity of what he has said and written; he will also turn to the class, of course, but an adult's experience counts for something. In ordering and composing situations that in some way symbolize life as we know it, we bring order and composure to our inner selves. When a pupil is steeped in language in operation we expect, as he matures, a conceptualizing of his earlier awareness of language, and with this perhaps new insight into himself (as creator of his own world). (John Dixon, Growth Through English. Reading, England: National Association for the Teaching of English, 1967, p. 13.)

GOALS

The Proposed Accreditation Standards for Florida Schools, 1969-70 bases its goals for elementary, junior high, and senior high English language arts on such key concepts. The goals of the English Language Arts Program shall be to provide opportunities which enable each pupil to:

(a) Develop his ability to communicate through competent use of the English language in obtaining ideas, and in expressing himself clearly, concisely, accurately, and fluently;

(b) Understand himself as an individual and as a member of the communication group;

(c) Develop his ability to employ viewing, listening, speaking, reading, and writing in the solution of problems;

(d) Develop his powers of language to enable him to derive emotional, psychological, social, and intellectual satisfaction from communication and from life;

(e) Interpret and appreciate various literary forms.

PASCO COUNTY
ENGLISH LANGUAGE ARTS OBJECTIVES

The program objectives to follow are based on the above key concepts

and goals of the English language arts.

In stating these program objectives, please note the code used and the age levels represented by Early Childhood, Late Childhood, Early Adolescence, and Late Adolescence.

These age levels are based on the workings of Jean Piaget. (See Piaget's Theory of Intellectual Development, Printice-Hall; An Outline of Piaget's Developmental Psychology for Students and Teachers, Basic Books)

Piaget considers the learning process of infancy as one phase in the first of four distinct but sometimes overlapping stages. The other stages: ages two to seven, seven to eleven, and eleven to fifteen.

During the stage (2-7), the child thinks about everything in terms of his own activities; he believes that the moon follows him around, or that dreams fly in through his window when he goes to bed. Erroneous though these ideas are, they help the child comprehend that actions have causes. In this period, the child is not egocentric by choice but because of intellectual immaturity.

The child reaches the threshold of grown-up logic as early as seven and usually by eleven. Before that point, he may think that water becomes "more to drink" when it is poured from a short, squat glass into a tall, thin one with the same capacity. The reason for this stubborn misconception is that the child is paying attention only to static features of his environment, not to transformations. Now, at the age Piaget calls that of "concrete" intellectual activity, the child can deduce that pouring does not change the quantity of the water. He has begun to reason and to grasp the essential principle of the equation.

Between the ages of eleven and fifteen, the child begins to deal with abstractions and, in a primitive but methodical way, set up hypotheses and then test them, as a scientist does.

The time table that seems to control the development of intellectual skills, Piaget is convinced, suggests that man's capacity for logical thought is not learned but is embedded, along with hair color in genes. These innate rational tendencies do not mature, however unless they are used. A child cannot be forced to develop understanding any faster than the rate at which his powers mature to their full potential. At the same time, a child who does not get the chance to apply his developing abilities and test their limitations may never reach his full intellectual capacity.

Piaget has observed repeatedly that children explore the complexities of their world with immense zest, and his findings have given encouragement to the discovery method of teaching. The method draws also on the ideas of John Dewey, Maria Montessori, and Jerome Bruner.

PROGRAM OBJECTIVES

LATE CHILDHOOD ELEMENTARY

English Language Arts Program Objectives K-12

CODE: .....RECEIVES LITTLE EMPHASIS
XXXXX SOME EMPHASIS
_____ STRONG EMPHASIS

Early Childhood: (5-7 years old)
Late Childhood: (7-11 years old)
Early Adolescence: (11-15 years old)
Late Adolescence: (15-19 years old)

I. Speaking

1. To speak informally before a peer group

E.C.	L.C.	E.A.	L.A.

2. From the beginning to be talking before trying to read.

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXXXXX		

3. To speak spontaneously and easily with and before others.

E.C.	L.C.	E.A.	L.A.

4. To enunciate clearly distinguishable phonemes. (a family of closely related speech sounds regarded as a single sound)

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXXXX	.....	.....

5. To project and modulate appropriately.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	XXXXXXXXXX	XXXXXXXXXX	.....

6. To express observations, experiences, and feelings.

E.C.	L.C.	E.A.	L.A.

7. To take part is an informal exchange of ideas with others; to consult with others in formulating plans.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXX	_____	

8. To question as a way of learning.

E.C.	L.C.	E.A.	L.A.
_____			

9. To express one's self in play acting, story telling.

E.C.	L.C.	E.A.	L.A.
_____			

10. To express one's interpretations in play acting, story telling, poetry, reading, ballad singing, oral reading.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXXX	_____	

11. To make effective use of pitch, stress, facial exoression, and gesture in order to make one's speech more interesting.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXX	_____	

12. To acquire the ability to present facts, ideas, and concepts in an organized manner.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXX	_____	

13, To apply the conventions of general American-English Usage, and to put to use whatever functional variety of language is appropriate to the occasion.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXX	_____	

II. Listening

1. To listen or to attend to sounds around us.

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXXXXXXXXXX.....		

2. To discriminate selectively sounds around us.

E.C.	L.C.	E.A.	L.A.
_____			

3. To listen and follow instructions.

E.C.	L.C.	E.A.	L.A.
_____			

4. To listen attentively in a discussion without interrupting the speaker.

E.C.	L.C.	E.A.	L.A.
_____			

5. To acquire facts accurately and with reasonable ease when they are communicated through speech.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXX	_____	

6. To acquire skills of critical listening: i.e., listening for ideas and supporting data; to avoid being swayed by propaganda.

E.C.	L.C.	E.A.	L.A.
	 XXXXXXXXXXXXXX	_____	

7. To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.

E.C.	L.C.	E.A.	L.A.
	 XXXXXXXXXXXXXXXX	_____	

8. To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXXX	_____	_____

9. To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXXXXXX	_____	

10. To cultivate a balanced media diet.

E.C.	L.C.	E.A.	L.A.
_____			

11. To increase one's listening vocabulary.

E.C.	L.C.	E.A.	L.A.
_____			

12. To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX		

13. To listen analytically (to content and linguistics) in an effort to improve one's own speech skills.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXX	XXXXXXXXXXXXX	XXXXXXXXXXX

III. WRITING

1. To produce neat legible manuscript and cursive writing.

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXX	.....	

2. To spell correctly in order to communicate more efficiently

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	_____	_____	XXXXXXXXXXX

3. To improve the quality and precision of one's written vocabulary.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXX	_____

4. To develop increasing objectivity in revising one's written work.

E.C..	L.C.	E.A.	L.A.
	.....	XXXXXXX	_____

5. To develop an awareness of writing styles and forms, including those found in business. in order to apply them in one's own writing.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXX	_____

6. To improve the precision of one's punctuation and usage.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXX	_____	XXXXXXXXXX

7. To experiment with individual writing techniques; to be able to break rules intelligently; to learn the rules first and have a valid reason for breaking them.

E.C.	L.C.	E.A.	L.A.
.....	.....	XXXXXXXX	_____

IV. READING

1. To acquire readiness for reading

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXXXXXX	.....	.....

2. To associate a printed word with not only spoken sounds but also meaning.

E.C.	L.C.	E.A.	L.A.

3. To be aware of similarities and differences in reading and speaking.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXX	_____

4. To recognize the nature of meaning of what is read; to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXX	_____	_____

5. To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXX	_____

6. To expand one's recognition-vocabulary in quantity and quality

E.C.	L.C.	E.A.	L.A.

7. To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words

E.C.	L.C.	E.A.	L.A.

8. To read (silently) with ease, fluency, and appropriate speed.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXXXX			_____

9. To know the literary tradition of one's culture and other cultures.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXX		_____

10. To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXX	XXXXXXXXX	_____

11. To read as a leisure time activity

E.C.	L.C.	E.A.	L.A.
			_____

12. To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXXX		_____

13. To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXX		_____

V. VIEWING

1. To observe various viewing media (stills, films, T.V., montage, and other exhibits).

E.C.	L.C.	E.A.	L.A.
			_____

2. To identify the technique of the media observed.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXX		_____

3. To recall general and specific techniques of the media observed and to comment on them.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXX		_____

4. To analyze the techniques of the media observed.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXXXXXX	_____

5. To conclude that the medium itself is the message or that the techniques of the medium are meaningful.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXXXXX	_____

6. To evaluate the techniques used in a medium.

E.C.	L.C.	E.A.	L.A.
	.....	XXXXXXXXXX	_____

VI. LANGUAGE

1. To express oneself in one's own language without fear of ridicule.

E.C. L.C. E.A. L.A.

---

2. To acquire a classroom dialect (usage) which reflects the commonly accepted regional standard speech.

E.C. L.C. E.A. L.A.

XXXXXXXXX

---

3. To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

E.C. L.C. E.A. L.A.

XXXXXXXXX .....

---

4. To increase vocabulary through experiences, actual and vicarious.

E.C. L.C. E.A. L.A.

---

5. To recognize and use words of imagery.

E.C. L.C. E.A. L.A.

XXXXXXXXX

---

6. As they develop writing vocabulary, to use mechanical skills.

E.C. L.C. E.A. L.A.

XXXXXXXXXX

---

7. To combine words in writing to convey a meaning.

E.C. L.C. E.A. L.A.

---

8. To recognize and write sentences having two parts, subject and predicate.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXXX	_____	

9. To be able to use word forms (morphology) which are plurals of nouns, the verb forms, and pronouns.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXXX	_____	

10. To recognize and use orally and in writing concrete and abstract words.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXXX	_____	

11. To derive new words from root words.

E.C.	L.C.	E.A.	L.A.
.....	_____		XXXXXXXXXXXX

12. To recognize words as symbols and not objects.

E.C.	L.C.	E.A.	L.A.
_____	XXXXXXXXX		

13. To recognize and use contextual clues to figure out word meanings.

E.C.	L.C.	E.A.	L.A.
_____			

14. To hear and to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXXXXXXXXXXXXXXXX		_____	

15. To discuss the origin or words and the semantics of language.

E.C.	L.C.	E.A.	L.A.
	.....	_____	

16. To discover that language has structure and vocabulary through the study of language in general and English in particular.

E.C.	L.C.	E.A.	L.A.
	.....	_____	

17. To recognize that grammar offers alternative structural patterns (transforms)

E.C.	L.C.	E.A.	L.A.
	.....	_____	

18. To purposefully rearrange words into various sentence patterns and to use these patterns.

E.C.	L.C.	E.A.	L.A.
			_____

19. To understand that the study of grammar has humanistic as opposed to pragmatic transfer.

E.C.	L.C.	E.A.	L.A.
	.....	_____	

20. To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXXXX	_____	

21. To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

E.C.	L.C.	E.A.	L.A.
	.....	_____	

22. To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (no vocabulary lists to be memorized)

E.C.	L.C.	E.A.	L.A.
.....	XXXXXXXXX	_____	

23. To recognize that words, or words in just a position, have varying effects in certain contexts and to use such words.

E.C.	L.C.	E.A.	L.A.
	.....	_____	

24. To be aware that language is in a constant state of change and to explain language in the light of its history.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXX	_____	

SPEECH

SAMPLE INSTUCTIONAL OBJECTIVES

Background Information on Speech

THE IMPORTANCE OF SPEECH

Speech is the chief means by which human society is welded together. One need spend only a short time in a country using an unfamiliar language to realize how paralyzed human relations become without speech. From infancy on, speech is for most of us one of the most frequent behavior patterns. But what we do often we do not necessarily do well. There is evidence all about us of ineffective speech, of failure to communicate adequately, or of failure to understand spoken communication. These ills are far more than matters of a lack of correctness; they are failures of spoken language. In any scheme of education it would seem that communication by speaking would have a high priority, but such is not the case. In American education today, despite some notable exceptions, the major time, effort, and reward are given to silent reading, with speaking left far behind. It will be a concern of this guide to indicate ways in which instruction in speaking can be given greater significance and attention in the general growth of language skills in children and youth.

SPEECH BACKGROUND

The ability to communicate springs in part from the conviction that one has something to communicate. Rich experiences beg to be shared, and it is a joy to write or tell about significant events. On the other hand, the child of deprived background and limited experience may feel that he has nothing to say. Furthermore, the speech used in his home may be of the non-enriching type, consisting mainly of unimaginative words and the simplest of sentences. Every effort should be made to encourage such a child to share his experiences and to cultivate his speaking skills.

We have come to realize that the child who has been read to has an easier time learning to read than the child who doesn't grasp that the printed page can tell him something. We must realize also that the child who has not experienced the beauty of the written word may have a great deal of difficulty appreciating more involved speaking and writing processes. The teacher must consider an awakening in this area as a basic goal in speech instruction.

SPEECH IS A FORM OF BEHAVIOR

Learning to speak involves a progression of physical and mental skills. Like other forms of human behavior, it requires disciplined study. The basic principles governing the discipline of speaking are:

* Recognition of the nature and purposes of communication
* Knowledge of the physical production of speech sounds
* Appreciation of the bodily accompaniments of speech (gesture, stance, bodily movement)
* Awareness of the social functions of speech

These principles are not absorbed unconsciously. They require instruction by teachers who have been given at least basic training in the fundamentals of speech.

SPEECH GROWTH IS CONTINUOUS

Attention to the following aspects of speaking, accompanied by training and practice, can assure teachers of the continuous growth of students in their command of spoken English:

* Vocabulary. Words are the basic units of spoken language. Experiences of home, school, and community provide the opportunity for an ever-expanding vocabulary. But command of words, except in limited numbers, does not arise by itself. Children need to be led continually to recognize new words, to relate them to context, and to practice their use in purposeful communication. Ideally each child should have an opportunity to speak briefly and to use new words every day. Conscious encouragement by teachers can do much to expand vocabulary.

* Voice. Many children need sympathetic guidance in developing a good speaking voice. Pitch should be brought within a reasonable range and volume adjusted to the class group. Frequent practice in choral reading and speaking can allow the teacher to note and correct voice deficiencies of individual pupils without the embarrassment of a solo performance. Since boys' voices change with adolescence, they need readjustment of pitch and volume in junior high school and early senior high school years. Great tact is required in helping such students.

* Bearing. Standing easily and gracefully before others is difficult for children and is a particular problem for young adolescents. Much of their reluctance to speak before a group arises from this factor. From the primary grades on, every possible opportunity should be seized to make appearance before others a natural classroom situation. Children should take it for granted that they will perform before their fellows as pantomimists, oral readers, actors in impromptu plays, makers of oral reports, and expressers of ideas. Where such experience is habitual, much uneasiness will disappear. By private conference the teacher can help an awkward child assume a better posture, use his hands more freely, and acquire relaxation before a group.

* Planning. Children's speaking progresses from the utterance of a few scattered ideas to the presentation of a well-planned, organized discourse. This progression seldom happens by accident. Therefore, training in organization is an important factor in the growth of speaking. It begins with the child's arranging a few items he wishes to express in an order which he deems best for his purpose. The second stage is the formation of a brief outline on paper to allow the speaker to present his ideas in an order which he has planned in advance. The culmination is the highly organized outline of a prepared speech in which a central idea is supported by properly subordinated contributing ideas. The latter stage is for mature students only; in general, a simple card outline will suffice.

* Usage. While all spoken language of children and youth tends to reflect patterns of speech learned in the home and the community, speaking in class will be conducted in the school dialect, namely, informal standard English. Informal standard English may vary from one region to another and at any rate, represents a very wide range of speech forms depending on the speaker's background and his speech needs in a particular situation. An important aspect of education in speaking is familiarizing children with the forms of speech desired in the classroom, with much oral practice to establish both hearing and speaking. Indeed, this aspect of usage training is valuable to both speaking and writing, since many of the so-called errors of composition are simply written forms of substandard speech.

* Sentence patterns. Oral sentences are much more loosely constructed than written sentences. Nevertheless, there is a definite growth in spoken sentence patterns which marks the experienced speaker over the beginner. Young children often get into "mazes," which are confused patterns they cannot complete. An illustration: "This boy, he didn't understand this man, well, so he, I mean the man, took and...." This kind of pattern confusion can be reduced by helping students make shorter statement units and avoid vague references like "this boy, this man," etc. Thinking sentences before speaking them also tends to improve spoken sentence structure. Learning to begin sentences with clear, unmistakable subjects is another aid. There is no need to make speech sound like written English. Speech can be free and informal, but expressed in those simple patterns of the English sentence which avoid confusion of structure and reference.

* Audience response. Very often, schoolroom speaking practice becomes a dialogue between pupil and teacher. The wise teacher will direct the pupil's speech to his fellow students and will expect critical but friendly listening. When possible the teacher should retire to the audience, training pupils to conduct the speaking exercises as well as participating in them.

The teacher will help each pupil become aware of his audience, learn to speak to it, and become sensitive to its reactions. As the speaker learns to direct his remarks to a live audience, he will increasingly recognize how he is "getting across." His own desire for success is the best motivation.

In the evaluation of student speakers, it is wise to limit the criticism of the audience to matters of content and effectiveness of presentation. Corrections of usage, posture, and gestures, being personal in nature, are better left to the teacher. In some cases a private conference with the student is better than public criticism. Nevertheless, most pupils can be trained to accept correction in a good spirit, even when it is made publicly.

One of the important aspects of speech is the observation of certain courtesies between speaker and listener. Many of these can be taught indirectly by the teacher in his own speaking to students as individuals or as a class. Preserving the dignity of the individual, no matter how young, refraining from necessary interruption of a speaker, using courteous terms when addressing students (even when one is provoked!) and encouraging the expression of independent views are important courtesies of speaking. It is of little use to teach as lessons what one violates in practice.

* Teacher's own speech. The previous considerations should make evident the extreme importance of the quality of the teacher's own speech. He should by every possible means cultivate a pleasant, quiet speaking tone, free of tension and irritation, and so pitched as to be suitable to his physique. He will articulate with precision, paying particular attention to crisp consonants. He will guard against careless or inaccurate pronunciations. Furthermore, he will examine his own English usage, to be sure that he sets for his students the pattern of informal standard English of the region in which he teaches. The teacher's attention to these details goes a long way toward developing effective oral communication in his classroom.

From: English Language Arts In Wisconsin, Department of Public Instruction, Madison, Wisconsin, January, 1968, p. 159-161.

Speech--Early Childhood

Spoken language originates in an infant's first cries, and develops in the home and the school to produce, it is hoped, an articulate adult who effectively assumes his social privileges and responsibilities. Since much of our communication is accomplished through speaking and since speech is the foundation of written communication, the teacher's immediate attention will be drawn to the development of good speech habits in students' earliest educational experience.

As the child develops and writing becomes a second means of communication, it grows apparent that writing and speaking are interrelated

parts of a total verbal and intellectual process. Both are complex functions. Neither is an isolated skill which may be practiced alone until it is mastered. Development in one area can stimulate and supplement development in the other. As soon as the child enters school, the teacher will provide the help necessary for the development of proficiency and effectiveness in both expressive arts.

First of all, the teacher will consider the various factors involved in the development of the primary child. He will attempt to discover his ability to learn, his degree of maturational growth, and the nature of his home environment. Knowledge of the child's socio-economic background will enable the teacher to view his social setting more understandingly. In this context the teacher may also learn about any confusion that might occur because regional or dialectal patterns are used in the child's home.

Occasionally, the teacher may find a student with some apparent physical handicap which hinders his ability to communicate. Every effort should be made to learn why the problem exists and to discern its results upon the child. The teacher will be better able to help the child with his difficulties when he has understood the basis of his handicap.

The alert teacher tries to pace his teaching procedures to coincide with each student's maturational pattern. The rate of each child's growth is related to his ability to react to his new experiences in the classroom. The perceptive teacher will consider the child's emerging behavioral patterns and ability to cope with both success and failure. He will be aware of the particular motivation and skills which will help each child think, plan, organize, and compose more easily.

Speaking and writing are closely related to interests and experiences which children already possess. A short time ago it was a simple task to list and classify the interests of children in terms of animals, pets, rocks, minerals, and various collections. But today's child has wider opportunities for gaining first hand experience. Technological aids open to him a great spectrum of events. He travels more, meets more people, and has greater access to electronic and mechanical toys than yesterday's child. The teacher wisely "taps" the child's new interests to motivate him to speak and write as meaningfully as possible.

The creative teacher provides many situations that will stimulate growth in communication. He establishes a warm rapport in which the child can express himself genuinely and freely. Concrete and vicarious experiences such as discussions, trips, films, stories, poems, and dramatic play are the basis of successful communication. The discussion of new words related to his immediate world of experience helps develop the child's vocabulary. The teacher's speaking manner is very important, as the child will imitate his voice, pronunciation, and sentence structure.

If the above-mentioned activities are carried out, the child will become more perceptive and better able to express himself orally and in writing. His awakened sensory awareness will stimulate his imagination to select colorful, descriptive words to convey his impressions of the world about him; his new expressive ability, in turn,

will arouse him to become even more perceptive.

THE DEVELOPMENT OF SPEAKING

SPEECH IN THE KINDERGARTEN

The fact that children come to school knowing how to speak--with varying degrees of effectiveness, to be sure--should not mislead the teacher into believing that no instruction is needed. As a matter of fact, it is only through the disciplined correlation of the factors of thought, language, voice, and action that effective oral communication can be achieved.

Patterns of speech are established in the home. Since the development of speech depends upon physical and psychological development, it is to be hoped that each child will have normal organs of speech and hearing, and the security of a psychologically comfortable environment. But because some children lack these assets, it is the teacher's responsibility to assist them in making the adjustments necessary for effective speech.

Kindergarten children will differ widely in their degree of speech development. One may be a relatively mature child who has communicated frequently with adults and other children. Another may have attended nursery school and have been initiated there into the formalities of the school situation. Still another may be an immature child who has spent much time alone or with a single adult. The child may be from a cultured home and a communicative family, or from a deprived environment and a restricted neighborhood. But whatever the degree of his speech competence, he enters kindergarten ready to receive whatever influences it affords.

ACTIVITIES PROMOTING SPEECH DEVELOPMENT

The kindergarten child engages in many activities in his growth toward effective oral communication. Rhythmic physical activities cultivate smooth bodily action, an integral part of the communication complex. A good school day provides opportunities for marching, running, hopping, leaping, skipping, and walking. As the child aspires to more meaningful movement, the pantomime evolves. This is particularly important in the kindergarten classroom, for it enables the young child to develop imagination and bodily control. Some favorite pantomimes are: a duck waddling; a frog jumping; a bear walking; a person ironing, climbing a ladder, skating, or raking leaves.

The modern kindergarten offers a rich supply of materials for dramatic play, which actually occurs whenever two or more children converse together. The home, familiar objects, and make-believe activities such as imitating animals, people, and mechanical toys provide subjects of dramatic play. Dramatic play teaches children to integrate words and

bodily action and to invest both with meaning; it offers them a splendid opportunity to relive their experiences to verbalize their thoughts, and to plan together. At the same time they acquire a larger and more precise vocabulary. The five-year-old is interested in using new and larger words, and the teacher does much at this time to help broaden his vocabulary. Words such as discovered, crouched, protected, splendid, enormous, magnificent, and delightful can become part of a conversation in dramatic play. And finally, dramatic play will help develop habits of correct language structure, clear enunciation, and pleasing voice.

Dramatizing familiar stories is a delight to small children. Bodily activity and gestures are combined with creative self-expression to produce original interpretations of such familiar stories as The Three Bears, The Three Billy Goats Gruff, The Three Little Pigs, Caps for Sale, Ask Mr. Bear, Little Lamb, and Mother Goose Rhymes. The felt board and puppets may supplement these activities. Through them the children learn to plan together, to understand simple sequence, to take turns in playing roles, and to appreciate the contributions of others.

Conversation the most frequently used form of oral communication, is the core of the speaking program in kindergarten. Children enjoy talking about many things: their homes, trips, gardens, animals, the zoo and circus, birthdays and holidays, television programs and movies, and almost anything related to science. In conversation children relate oral expression to previous experience and to books. Many kindergarten children can use the pictures of a book as the basis of a sequential report. A favorite time of the day with children is "Share and Tell" or "Show and Tell." This activity is a link between home and school and provides interesting material for follow-up activities such as composing chart stories, painting, and coloring pictures. This kind of activity offers many possibilities at all grade levels for honoring contributions of a sort different from what might be expected from the majority of the group--both for the broadening effect upon the group and the fostering of pride and a readiness to contribute in the "different" child. One first grade group put on a program of poems and music for the benefit of the other first grade classes, the kindergartners, and their parents. One litte girl of German parentage sang as a solo a German song.

Through talking and listening to other children and to the teacher, the child will develop his personality and enrich his vocabulary and ideas. He will learn politeness by taking turns, sharing ideas, and choosing an interesting topic of conversation.

Children have always loved stories. Storytelling is one of the oldest of the arts and holds great magic for the five-year-old; he likes to be read to and to tell stories of his own. He particularly likes stories about animals who behave like human beings and about familiar objects such as steam shovels, cars, buses, airplanes, boats, and grocery stores.

The teacher will have many books on hand to fit the moods and needs of the day. A variety of interests will be discussed and requests for stories made. Children laugh with delight at the antics of Curious George and thrill to stories of fantasy such as The Most Beautiful Thing in the World and The Fairies and the Days of the Week.

The child's speech growth will be stimulated by the new words and ideas learned from stories. He will also develop a sense of beauty and style and an interest in the use of colorful words. As his attention span lengthens, he will learn to follow the simple sequence of events.

SPEECH IN THE PRIMARY GRADES

FACTORS INFLUENCING THE DEVELOPMENT OF SPEECH

The primary child's voice, usage, and vocabulary will naturally affect his speaking habits. Poor articulation is perhaps the most widespread voice problem. Children need training in hearing distinctions between sounds and in articulating words and sounds correctly. The phonics program, supplemented by oral reading, can contribute much here. Choral recitation of Mother Goose Rhymes and poems will improve articulation. Some that might be included are: "Diddledy, Diddledy," "Jack Sprat," "Little Boy Blue," "Hickory Dickory Dock," "Who Has Seen the Wind?" "The Little Turtle," "Familiar Friends," and "Mr. Nobody."

The teacher is constantly alert for errors in usage. Experience has shown that continuous, tactful correction is the most helpful approach to the problems of nonstandard usage. As Dawson and Zollinger suggest in their book Guiding Language Learning, "...of all the phases of language instruction the phase devoted to correct usage is possibly the least successful in terms of effort expended," and "...school experiences in speaking and writing must be impressive indeed to create the urge to change (usage habits)." One good approach is to make a survey of incorrect usage patterns in the school and to concentrate on their improvement. (See Robert C. Pooley, Teaching English Usage, Ch.9)

It goes without saying that the teacher's own careful example of articulations, pronunciation, and usage is of great significance. Even the teacher's voice quality serves as a good or a poor example to the children.

The teacher can also inspire the children to improve their vocabularies. Imaginative words serve as a stimulus to the search for better habits of self-expression. Listening for new and colorful words alerts the child to the sensory experiences from which he builds a rich vocabulary. Hearing good literature read aloud also stimulates vocabulary expansion.

SPEECH PROBLEMS (DEFECTIVE SPEECH)

The identification of true speech defects requires the skill of a speech correctionist. In a school with a good program of speech correction,

children will be screened early and those with defects will immediately enter a program of treatment. If such screening is not automatic, it will be the responsibility of the classroom teacher to refer a child with a suspected defect to the correctionist.

It often takes considerable experience to determine whether the irregularity is a developmental one, which simple maturation will correct, or whether it is a poor speech habit or a structural or functional defect, any of which require a careful program of correction. The teacher should consider himself part of a team including psychologist, medical doctor, and speech correctionist, all of whose knowledge and skills are involved in the diagnosis and treatment of the defect. Since the teacher knows the child best, he can, under the guidance of the correctionist, become the most important member of the team. Mardel Ogilvie's Speech in the Elementary School (McGraw-Hill, 1954) has an excellent section on "The Role of the Classroom Teacher in Correcting Speech Difficulties." The author points out that the teacher's understanding and acceptance of the child, along with the establishment of a classroom atmosphere that invites communication and promotes good human relationships, are important concomitants of the correctionist's work.

From: English Language Arts in Wisconsin, Department of Public Instruction, Madison, Wisconsin, p. 165-169.

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1: Minimum

Level 2: Intermediate

Level 3: Maximum

LATE CHILDHOOD (7-11 years of age)

I. Speaking

1. Program Objective: To speak informally before a peer group.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe if child takes part in informal classroom discussion.

Example of an instructional (performance) objective for this level:

Given an opportunity in an informal setting, the child will contribute in a discussion of child-related topics.

Learning Opportunities: Give student the opportunity to be engaged in an informal group discussion of child-related topic. (popular music, T.V. shows, actors, clubs, hobbies, etc.)

a. A child chooses the topic.

b. The physical arrangement should be informal as regards desks, etc.

Time: 30 minutes

Evaluation: Note child's growth in self-expression and self-confidence. Child should show:
1. a willingness to speak.
2. a willingness to listen politely.
3. ability to contribute positively and constructively to the discussion.

2. Program Objective: From the beginning to be talking before trying to read.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe if child contributes an idea(s) in formal or informal discussion situations.

Example of an instructional (performance) objective at this level:

Given an opportunity, the child is able to tell in his own words incidents from his own experiences.

Learning Opportunities: Continue early childhood program of writing experience-stories as needed.

Materials: Chalkboard for first draft as it is dictated, chart paper for re-read presentation, a broad-edge pen or felt marker, lined oak-tag or chart strips for phrases and sentences, and a wall pocket container to hold phrases, words, and sentences of experience-story. Duplicated copies of child's experience story for distribution and/or booklet.

Time: One child at a time - as long as he needs.

Evaluation: The finished product - the experience story. Observe child's willingness to share experiences. Level 1: Child's willingness to share. Level 2: Child has clarity of expression. Level 3: Child uses logical sequence in development of story.

3. Program Objective: To speak spontaneously and easily with and before others.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe if child is able to speak with ease on a given topic.

Example of an instructional (performance) objective for this level:

Given an opportunity, the child is able to answer specific questions spontaneously and easily and give reasons for his answer.

Learning Opportunity: Question and Answer Activity.

These questions may be asked by teacher or member of the group. They should be thought questions related to the individual s interests and previous experience. They should provoke discussion.

i.e.
a. Do you like to read?
b. What are your favorite books?
c. What parts of the newspaper do you read?
d. What magazines do you read?
e. What do you like to read about?
f. What school subject do you like best?
g. What school subject do you dislike most?
h. When do you do your homework?
i. What is your most interesting hobby?

The question "why" with any and all of these questions can be used to open up a channel of discussion.

Time: 30 minutes.

Evaluation: Observe child's spontaneity and facility while speaking in response to questioning. Level 1: Willingness to participate. Level 2: Ability to give reasons for answer. Level 3: Willingness to accept the opinion of other students.

4. Program Objective: To enunciate clearly distinguishable phonemes.

Emphasis: Some emphasis

Pre-Assessment: Listen to child speak; determine if he is clearly distinguishing phonemes.

Example of an instructional (performance)objective for this level:

Having listened to a specific phoneme, the child will be able to give words with the same phoneme.

Learning Opportunities: "Say It - Take It (Grade 2-6)

A. Preparation and Materials: Put a variety of objects on a table, the names of which contain sounds being studied by the class. For foundation-letter combinations the objects might be:

at - hat, bat .....ox - box
ap - apple, cap, map.....in - pin
an - fan, can, pan .....ip - paper clip
et - letter.....ut - button, nut
ar - toy car, star, jar...up - cup
en - pen, pencil.....ot - bottle
op - top.....

Divide the class into two teams.

B. Introduction to the class: To begin our game, I shall call on a member of one team. He will come up to the table. I shall say a sound, "ut" for example. The child then has 30 seconds to find an object on the table the name of which has the "ut" sound in it. He might pick up the nut. (Teacher picks up the nut, writes nut on the board, and underlines the "ut" in nut) or the button. (Teacher demonstrates in the same manner.)

After he has found the object, he must repeat the sound I gave him. then name the object. He may then take the object to his seat. Then a member from the second team will come up, and I shall give him a new sound.

When all the objects on our table are gone, we shall see which team has the most objects. That team will be our winner.

C. Variation: Rather than saying the sounds, the teacher might hold up flash cards on which the sounds are written. In this way the child gets drill in calling the letter sounds on sight.

Platts, Mary E. et all., Spice, Suggested Activities to Motivate the Teaching of the Language Arts. Michigan: Educational Service, Inc., 1960. pp. 139-40.

Time: 30 minutes

Evaluation: Child should be able 1. to give, upon request, a word with the particular phoneme taught. 2. to give, upon request, a word with the particular phoneme taught and identify the particular sound. 3. to give, upon request, five words with the particular phoneme taught and identify the particular sound.

5. Program Objective: To project and modulate appropriately.

Emphasis: Some program emphasis.

Pre-Assessment: Listen to child read or speak to determine voice projection and various degrees of modulation.

Example of an instructional (performance) objective for this level:

While reading orally at independent or instructional level, the child is able to read in conversational tone, "read so that everyone can hear, and look at the audience onee in a while. (Betts. p. 515)

Learning Opportunities: Child reads a selection orally. Selection should be at child's independent level.

Time: 3 minutes.

Evaluation: Level 1: Child reads so everyone can hear. Level 2: Child reads so everyone can hear and in a conversational tone. Level 3: Child reads as above and occasionally looks at his audience.

6. Program Objective: (included as an activity of 1 & 3. To express observations, experiences, and feelings.)

7. Program Objective: To take part in an informal exchange of ideas with others; to consult with others in formulating plans.

Emphasis: Some emphasis

Pre-Assessment: Observe if the child is participating in classroom and playground activities.

Example of an instructional (performance) objective for this level:

Given the opportunity to plan informal classroom social activities, a child will offer suggestions and consult with others in formulating plans.

Learning Opportunities: Plan a party.

Have students take the leadership in selecting an overall chairman. Various committees should be planned and organized. The number of committees and the division of the party responsibility will depend on class population. Each member within the committee should have specific responsibilities.

"The invitations chairman should get the class interested in the party. Puzzles, riddles, posters, and bulletin board displays can do much to develop anticipation in the class and prepare them for the party. The decorations chairman should plan and supervise the construction and placement of decorations for the party...The program chairman should suggest activities and sequence of activities (besides acting as the master of ceremonies).

Most party activities should stimulate conversation. Icebreakers introduce strangers, active games break down inhibitions, mental games stimulate the intellect, refreshments permit an extended period of pleasant conversation...A successful party is so placed participants have opportunities for brief conversations during the directed activities. These brief conversations often determine the grouping that develops during the unstructured refreshment period. Arrange seating at parties so that people can sit in small groups. Some successful party givers even suggest that there should be fewer chairs than people to force people to move around...Since parties are a part of school life, use these opportunities to teach principles and skills of successful entertaining."

Sylvester, Robert. Common Sense in Classroom Relations. New York: Parker Publishing Co., 1969. pp. 131-2.

Time: 30 minutes

Evaluation: Observe effectiveness, facility, and willingness to contribute ideas and consult with others. Level 1: Willingness to be a member of a committee. Level 2: The ability to be a committee chairman. Level 3: The ability to be the over-all chairman.

8. Program Objective: To question as a way of learning.

Emphasis: Strong program emphasis

Pre-Assessment: Observe if child manifests an inquiring mind and can ask pertinent questions.

Example of an instructional (performance) objective for this level:

In an activity requiring questions, a child will be able to ask pertinent questions.

Learning Opportunity: Game "Twenty Questions."

Leader of the game thinks of some specific person, place or thing. Members of the class take turns asking a maximum of twenty questions to identify person, place or thing thought of by the leader. i.e.

Leader: (Concentrates) I am ready.
First student: Is it a person?
Leader: No, it is not a person.
Second student: Is it a place?
Leader: Yes, it is a place.
Second Student: Is it a place in the United States?
Leader: No, it is not a place in the United States.
Third student: Is it a place in the Western Hemisphere?
Leader: Yes, it is a place in the Western Hemisphere.
And so on to specific identification.

Time: twenty minutes

Evaluation: Level 1: Child can ask a simple question. Level 2: Child

asks questions involving size, shape, colors, etc. Level 3: Child asks questions using analogies or usage. i.e. Can you throw it like a ball? Is it as cold as ice? Is it as big as a breadbox?

9., 10. Program Objective: To express one's self in play acting and story telling

Emphasis: Strong program emphasis

Pre-Assessment: Observe child's willingness to participate.

Example of an instructional (performance) objective for this level:

Given an opportunity, a child will take part in creative dramatization.

Learning Opportunities: Spontaneous story dramatization.

Children read and discuss story "Boy on Strike" from Betts, Emmett and Welch, Caroly, Adventures Now and Then Bk. 6, Atlanta: American Book Company, 1963. pp. 107-116.

After discussion of characters, children should choose parts of various characters in the story and present an unrehearsed, impromptu dramatization of the story.

Time: 40 minutes

Evaluation: Observe child's 1. willingness to take part. 2. ability to portray a story character convincingly. 3. ability to interact with others in the cast.

11. Program Objective: To make effective use of pitch, stress, facial expression and gesture in order to make one's speech more interesting.

Emphasis: Little program emphasis.

Pre-Assessment: Listen to and observe child's use of pitch, stress, facial expression, and gestures in order to make his

Example of an instructional (performance) objective for this level:

In reciting a poem, a child will effectively use the skills of pitch, stress, facial expression and gesture.

Learning Opportunities: After having had an opportunity to memorize a poem of his choice, the child will recite it to the class.

Time: 5 minutes

Evaluation: Observe the extent to which the use of pitch, stress, facial expression, and gestures lend color to a child's speech. The child should 1. recite loud enough to be heard. 2. recite with appropriate use of stress and facial expression. 3. recite with appropriate use of stress, facial expression and be able to gesture appropriately.

12. Program Objective: To acquire the ability to present facts, ideas, and concepts in an organized manner. ("Organized manner" includes introduction, effect, sequential points, knowledge of material, and conclusion.)

Emphasis: Little program emphasis

Pre-Assessment: Note child's ability to present facts, ideas, and concepts in an organized manner.

Example of an instructional (performance) objective for this level:
Having read a story, a child will be able to tell it to the class.

Learning Opportunities: Have children read the story of "Freddie Miller Scientist." After reading the story, they should relate orally and in sequence the steps Freddie followed in his experiment.

Betts, Emmett and Welch, Carolyn. Adventures Here and There Book Five. Atlanta: American Book Company, 1963.

Time: 15 minutes after silent reading.

Evaluation: Level 1: Child can tell the story in general terms. Level 2: Child can tell the story in correct sequence. Level 3: Child can tell the story in an "organized manner". (See program objective)

13. Program Objective: From the beginning to be talking before trying to read.

Emphasis: Strong program emphasis

Pre-Assessment: Observe if child contributes an idea(s) in formal or informal discussion situations.

Example of an instructional (performance) objective at this level:
Given an opportunity, the child is able to tell in his own words incidents from his own experiences.

Learning Opportunities: Continute early childhood program of writing experience-stories as needed.

Materials: Chalkboard for first draft as it is dictated, chart paper for re-read presentation, a broad-edge pen or felt marker, lined oak-tag or chart strips for phrases and sentences, and a wall pocket container to hold phrases, words, and sentences of experience-story. Duplicated copies of child's experience story for distribution and/or booklet.

Time: One child at a time - as long as he needs.

Evaluation: The finished product - the experience story. Observe child's willingness to share experiences. Level 1: Child's willingness

to share. Level 2: Child has clarity of expression. Level 3: Child uses logical sequence in development of story.

LISTENING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Listening

The teaching of listening is the single most neglected area in the teaching of English, and to consider it separately from the teaching of speech skills is to subvert the whole process of normal human communication, which, after all, depends for its efficacy in the fundamental fact of there being someone responsive at "the other end." Yet, English teachers routinely disregard this aspect of oral communication, perhaps because they have had no professional training, perhaps because they believe it impossible to teach someone how to listen more efficiently. In the absence of specific criteria, teachers all too easily assume that a student is listening if he is not sleeping or causing trouble. Of course, he may be daydreaming or, in more advanced cases, preparing his own comment to the initial part of the speaker's comments, utterly disregarding the latter's development of an initial thesis. One unfortunate aspect is that the whole problem of listening has somehow been equated with a disciplinary mode or with good manners in general. Moreover, the exigencies of our own time inveigh against careful listening, since so much information, opinion, and pure propaganda in oral form assails our ears that determination of what is important is a necessary preliminary to respectful attention. Discrimination is, however, as much a part of other aspects of instruction in language as it is in listening.

Kinds of Listening

Generally, there are three kinds of listening: appreciative, evaluative, and systematic. In appreciative listening, most directly associated with aural responses to music and the sound of poetry, the demands upon the sensory apprehension of the listener are paramount; he is expected to absorb but not necessarily to evaluate. In evaluative listening, the alert listener is particularly attuned to the tone, semantic play, logic (or lack of it), and rhetorical devices of the speaker; the latter may be moving him to vote a certain way or to otherwise participate in some action, such as the buying of a certain kind of soap or the agreeing to the theme of a lyric poem. In systematic listening, a member of the audience seeks the purpose and organization of information presented to him in a presumably objective fashion; the clearest example of such listening is the student as notetaker of a lecture. In a special sense, for the college student what the eminent authority speaking before a group of five hundred sophomores thinks is important <u>is</u> important, since a question concerning it may appear on the next examination. At least for the sake of college preparation, many students in the seconday school should be prepared in the skill of listening efficiently. In the light of all of these implications, it is not surprising that the Curriculum Revision Committee of the National Council of Teachers of English has recently laid great stress on the full dimension of verbal communication, including listening as a natural concern.

Nor are recent developments the only index of the importance of listening. As long ago as 1929, Paul T. Rankin in Proceedings of the Ohio State Educational Conference, 1929 pointed out that of the total time involved in communication 45 percent is devoted to listening, 30 percent to speaking, 16 percent to reading, and 9 percent to writing. The irony of the situation in language arts teaching, then, is that the skill most frequently exercised in ordinary, everyday communication is the most neglected instructionally.

Such a paradoxical situation may not prove so strange, however, if improvement in listening is in fact incorporated into classroom activities designed to promote proficiency in speech. Yet studies into the efficiency of the lecture method of transmitting information (i.e., that involving systematic listening) persistently show not only that lecture methods need to be improved but that inefficient listening is a prime factor in the poor retention of knowledge.

If listening inefficiently is to be attacked directly, how can it be integrated and considered whithin the framework of a unit that is starkly designated a speech unit? What kind of objectives may be established realistically for incorporation into the English program? How may a teacher best alter the habits that lie at the base of poor listening?

Traditionally, schools have formulated the following five objectives for the teaching of listening skills:

1. The appreciation of listening as an important skill
2. The attack upon slovenly listening habits acquired to date
3. Direct instruction in the basic skills necessary for at least adequate listening
4. Extension of listening experience, both in number and in kind
5. Articulation of definite listening assignments with assignments in speaking, reading, and writing.

Considering the pervasiveness of the listening process, the real question after the consideration of the broad objectives above is not whether there will be listening activities--since there inevitably must be a preponderance of them, however unconscious the teacher may be of their nature--but whether a direct instruction approach will be taken toward improving them.

Perhaps the most sensible initial step is to define the problem of inefficient listening more precisely. According to one authority, the following are the ten worst problems in listening.

1. Condemning a speaker's subject as uninteresting before analyzing its values in terms of one's own future welfare.

2. Criticizing the speaker's delivery instead of concentrating on his message.

3. Preparing an answer to a point, or a question about a point, before comprehending the point.

4. Listening only for facts.

5. Wasting the advantage of thought speed over speech speed.

6. Tolerating or creating distractions which needlessly impair listening efficiency (Hearing disability, speaker inaudibility, noisy neighbors, poor ventilation.).

7. Faking attention to the speaker.

8. Permitting personal prejudices or deep-seated convictions to impair one's listening comprehension.

9. Avoiding listening to difficult expository material.

10. Trying to take notes in outline form in every instructional speaking situation.

Approaches to Teaching Listening

The first kind of approach to the teaching of listening could be the most direct. In a defined unit on listening, the teacher could point up the importance of listening, indicate what is most necessay for efficient listening, and set up drills and tests to measure students' progress in assimilating and organizing information, if not in analyzing emotional appeals or in appreciating verbal style. There is no question but that such an all-out attack on the neglected skill would produce some beneficial results, but the same difficulties that plague the unnatural isolation of one language activity from another are present here, threatening to vitiate the instruction. Another way of implementing direct instruction in listening would be through the use of the recent technological aids incorporated in a "listening laboratory"; there seems little doubt that, given the nature of the skill, programed instruction involving tape recorders, phonograph records, and periodic objective tests will soon be widely available from publishing houses. Facilities comparable to those of language laboratories will no doubt be part of the equipment built into most new high school buildings for use not only as listening laboratories but also as reading laboratories, particularly for remedial students.

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[3]Ralph G. Nichols, "Listening Instruction in the Secondary School," Bulletin of the National Association of Secondary School Principals, Vol. 36 (May 1952), pp. 158-174. Coyright: Washington, D.C.

In the ordinary English classroom today, however, it seems far more realistic to assume that the teaching of listening can be integrated with the teaching of speech. Much has been made, for example, of the responsibility of the speaker to his audience but relatively little has been said about the audience's reciprocal duty. In many instances of evaluating oral communication, teachers seem to feel that if there is an evident lack of communication between speaker and audience, the fault lies wholly with the former. (A notable exception to this bias is made, however, by the college teacher when, after grading a disappointing set of objective tests based on his lectures, he leaps to the consoling conclusion that his class is made up of uncomprehending clods.)

The teaching of good listening skills can go on concurrently with the teaching of speech skills. One of the more obvious approaches is the matter of guided feedback. Comparisons can be made between the speaker's written specification of his main idea and the listeners' definition of that thesis. Comparison can be made between the speaker's written outline and what the audience perceives. One teacher has effectively initiated the latter approach by using an overhead projector to illuminate the speaker's main outline as he speaks to the class. In another, more sobering experiment, students at the University of Chicago's Laboratory School provided an immediate check on the speaker's efficiency by pressing individual buttons on their desk, indicating on a lighted "traffic board" behind their backs and visible to the speaker how well he was communicating. (A green light meant "continue", a yellow light, "slow down", and a red light, "stop and go over it again"; when the traffic board was mostly red, the speaker made a decided change in the pace of his lecture.) Another, more homely device would be the use of a checklist for listeners, one comparable to but more limited than the speaker's checklist described earlier. Another device is to assign one of the better students to make a speech reviewing the principal concepts of a unit on the day before an important test is to be given. Also, much can be gained from the playing of a professional recording of a literary work or a great speech--if students are given specific oral or written directions as to what to listen for principally. Still another approach is to assign different sections of the class to listen for different aspects of a speech (e.g., voice, gesture, striking language, etc.).

Behind the rationale of integrating listening activities with speech activities lies the need for reinforcing the axiom that communication is a two-way street. So important is this principle that it would seem patently unrealistic to attempt to teach listening skills over only one or two years of the entire high school English program. In programs where responsible listening is sensibly and systematically stressed, there is likely to be, incidentally, considerably less frustration over discipline problems which so frequently stem from the students' awareness that they are not expected to participate actively when a teacher or another student is speaking.

What little research there has been in the area of listening has yielded encouraging results. There seems every reason to believe that instruction focused, either directly or indirectly, on increasing listening proficiency does produce better listeners. Moreover, it seems clear that listening ability may be measured objectively. The source of research studies in listening is indicated in the Selected References on page 26.

If listening is an important skill in language activity and if it can indeed be taught, surely it should receive a respectable emphasis in any English program. Probably more direct work on listening skills should appear early in the English program, but there may well be sufficient reason to schedule instruction in listening in the twelfth grade for those seniors who will soon be sitting in the lecture halls of colleges and universities. That much needs to be done in this area is plain. If Americans are justly accused of rapid-fire, spontaneous speech generally labeled as sloppy, the repetition and visual stimuli so characteristic of television commercials are perhaps the clearest index of the state of listening in our time; clearly, those who are so highly motivated to communicate as are our advertising men are desparate to have their audience pay attention. To English teachers professionally committed to believe that listening is much more than just a matter of paying attention, the "sloppy" listening habits of their students deserve as much attention as "sloppy" speech.

From - Paul O'Dea, "The Teaching of Speech Skills," The Curriculum in English, Science Research Associates, Inc., Unit VI, p. 19-23.

Listening, Early Childhood

Children are as different in their ability to listen as they are in their ability to speak. The child's responses to speech, like his speech itself, will vary according to his experience and home environment. His physical maturation and the degree to which adults have satisfied his curiosity also affect his ability to listen. The current situation, too, will influence his listening performance: he may become raptly involved in hearing a story or a poem, but later be so eager for his own turn that he will fail to listen to the other children.

Listening skills, like speaking skills, are not acquired casually, but must be taught. The children listen to sounds and then imitate them in story plays and dramatic play. They listen for bird calls and animal sounds, for the sounds of the wind and the rain, and for rhyming words and sounds. Television, telephone, radio, record player, tape recorder, films, and the human voice provide countless experiences for listening, and the child is exposed to all of them.

Social activities require speaking and listening. Children can learn to work in committees and to undertake kindergarten responsibilities. Each day a different child will play the role of "officer of the day."

He may invite his mother to visit the schoolroom the day he is to perform this function. Before this day he can practice introducing people to each other, with the teacher playing the part of the mother. Generally even shy children are willing to take part in this kind of activity.

When birthdays are celebrated and when milk is served, children have an opportunity to practice social conversation as they say "please," "thank you," "you're welcome," "help yourself," and "I beg you pardon."

Lively talk is always generated when children are sharing interests. Planning trips to the zoo, toy store, or farm, discussing what was seen and done on a trip, and sharing "Show and Tell" time, provide an opportunity for children to relive their experiences. They learn to contribute information to the class, to listen effectively, to make clear explanations, to take part in group planning, and to gain independence in thinking and speaking.

In the primary grades, as in kindergarten, listening is an area in which most children need the teacher's expert guidance. The primary grade child tends to exaggerate, boast, and tell "tall tales"; he needs to be taught that the dominating talker is not the most popular member of society. His interest must be captured and held in order for him to listen attentively and politely.

The child's desire to talk and need to listen can be fused in conversational exercises. The creative teacher will set up conversation groups of all sizes and will present varied and imaginative material for discussion. Everyday social situations will also help cultivate good listening habits. Making announcements, carrying messages to other rooms, and ushering guests will help the child develop poise and confidence and the ability to communicate with people other than his intimate associates.

The primary grade child is not too young to learn proper telephone techniques. He answers the telephone at home, and by the time he is in the third grade makes much social use of the telephone. Using play telephones, he can practice answering the telephone courteously, taking simple messages, and talking to friends. Good manners and a well-modulated voice are the principal considerations here.

Storytelling will also improve listening habits. First the child listens to stories, and then learns to tell them himself. Telling original stories to the class or to a small group gives the child his first experience in organization of material. The teacher will help him avoid the disorganized, rambling story by encouraging him to outline his thoughts in a very informal way. He can listen to the child's story before he presents it to the class, thereby preventing rambling with helpfully directed questions and guiding suggestions. Children enjoy the "relay story," which is started by one storyteller and continued by a succession of others. First graders may dictate a story to the teacher and then observe the organization it assumes; second

graders can write their own stories.

From: English Language Arts in Wisconsin, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 167-170.

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1: Minimum

Level 2: Intermediate

Level 3: Maximum

Late Childhood (7-11 years old)

II. Listening

1. Program Objective: To listen or to attend to sounds around us.

Emphasis: Strong program emphasis.

Pre-Assessment: To notice the child's ability to be aware of sounds around him.

Example of an instructional (performance) objective for this level:
Having listened attentively, the child is able to identify sound in his environment.

Learning Opportunities: Play a game - "What Do You Hear?" Have child close eyes for 30 seconds. Open eyes at teacher's command. Identify as many sounds heard as possible. (i.e. bird, plane, cars, etc.)

Time: 5 to 10 minutes daily or as need indicates.

Evaluation: Notice greater facility in child's ability to identify sounds. Level 1: Ability to identify sounds in the immediate environment. Level 2: Ability to identify several sounds in the immediate environment. Level 3: Ability to identify remote sounds.

2. Program Objective: To discriminate selectively sounds around us.

Emphasis: Strong program emphasis.

Pre-Assessment: Notice if the child can pay attention in a small group while surrounded by distracting sounds.

Example of an instructional (performance) objective for this level:
In a classroom situation, a child is able to listen attentively in a sub-group.

Learning Opportunities: A child listens without a book while a classmate reads.

Time: 5 - 10 minutes daily

Evaluation: Level 1: Child can answer questions about the story. Level 2: Child can tell the story in sequence. Level 3: Child can give main idea of the story.

3. Program Objective: To listen and follow instructions.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe child's ability to follow directions.

Example of an instructional (performance) objective for this level:

Having been given oral instructions, a child will be able to follow those instructions.

Learning Opportunities: Give orally - slowly and distinctly the following directions.

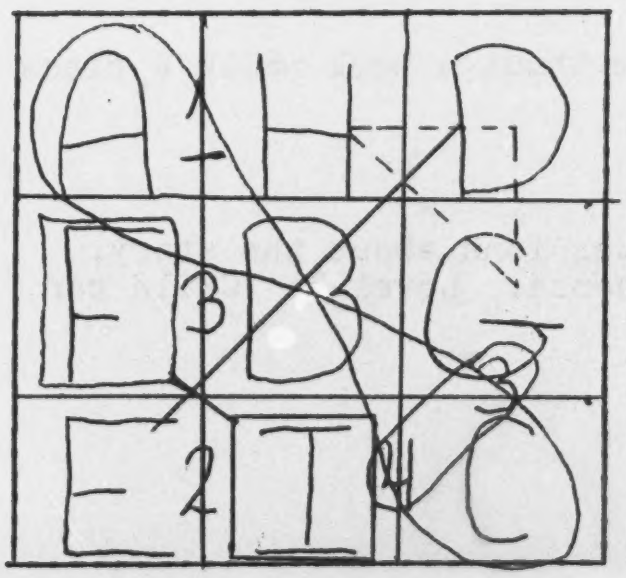
1. Fold your paper in thirds lengthwise.
2. Open your paper and fold in thirds the other way. You should have nine blocks on your paper.
3. In the blocks across the top, put the letter "A" in the first box or block, "H" in the second box, and "D" in the third.

   In the middle boxes accross, put "F" in the first box, "B" in the second, and "G" in the third.

   In the lower set of boxes across the paper, put "E" in the first box, "I" in the second, and "C" in the third.

4. Draw a large figure eight starting at "A" and going around "C", crossing at "B".
5. Draw a square around "F". Draw a square around "I". Connect these squares with a straight line.
6. Draw a straight line from "E" to "D, passing through "B".
7. Write the figure one between "A and "H". Write the figure three between "F" and "B". Write the figure two between "E" and "I". Using a straight line, connect one with two, passing through three.
8. Starting at "H", use a broken line (------) and mark the way to "D". Continuing with a broken line, mark the way to "G". From "G" mark to "H". The design should have the shape of a triangle.
9. Write the figure three between "G" and "C". Write the figure four between "I" and "C". Using an oblong circle, enclose these two numbers.

The finished project should look like this:



(Adapted from:
Platts, Mary E. et. al. Spice, Suggested Activities to Motivate the Teaching of the Language Arts. Michigan: Educational Service, Inc., 1960. pp. 69-70

Time: 15 minutes

Evaluation: Level 1: Child can follow steps 1, 2, 3. Level 2: Child can follow steps 1 through 6. Level 3: Child can complete project.

4. Program Objective: To listen attentively in a discussion without interrupting the speaker.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe whether a child can listen without interrupting.

Example of an instructional (performance) objective for this level:

In a discussion a child will be able to listen to another speaker without interrupting.

Learning Opportunities: Arrange for a conversation of two or more people to take place so that there will be an opportunity to listen.

Time: 5 - 10 minutes.

Evaluation: Question the child about what has been discussed. Level 1: Child can answer questions about the discussion. Level 2: Child can relate to others specific points of the discussion. Level 3: Child can relate main idea of the discussion.

5. Program Objective: To acquire facts accurately and with reasonable ease when they are communicated through speech.

Emphasis: Some program emphasis.

Pre-Assessment: See if the child can repeat important points of message heard.

Example of an instructional (performance) objective for this level:

To be able to hear announcements made over the public address system and recall information accurately.

Learning Opportunities: Listen carefully to announcements made over the public address system.

Time: 5 minutes.

Evaluation: Level 1: Child can report one announcement accurately. Level 2: Child can report two or more announcements accurately. Level 3: Child can recall pertinent information over a period of time.

(6 and 7 included in objective number 5)

8. Program Objective: To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

Emphasis: Some program emphasis.

Pre-Assessment: Observe general attitudes of the child toward children of different ethnic origin.

Example of an instructional (performance) objective for this level:

To develop a positive attitude toward persons of ethnic differences by listening to a relevant story.

Learning Opportunities: Teacher reads an ethnic oriented story such as a biography.

Time: 5 - 10 minutes as needed.

Evaluation: Observe child's Level 1: willingness to listen to the story. Level 2: participation in discussion of story ideas. Level 3: Acceptance of persons of different ethnic origin.

9. Program Objective: To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Emphasis: Little program emphasis.

Pre-Assessment: To observe if a child seems to enjoy music.

Example of an instructional (performance) objective for this level:

To be able to listen attentively to music.

Learning Opportunities: To listen to different recordings.

Time: 5 - 10 minutes twice a week.

Evaluation: Level 1: child shows willingness to listen. Level 2: Child shows ability to listen without physical activity unless the activity is rhythmic. Level 3: child listens attentively to music as a choice activity.

10. Program Objective: To cultivate a balanced media diet.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe the different media through which a child listens, and its effect on him.

Example of an instructional (performance) objective for this level:

Given the opportunity, a child will listen to music, poetry, and stories through different media.

Learning Opportunities: Listen to a poem such as The Leak in the Dike,

Phoebe Carey, presented through different media.

Time: 15 minutes

Evaluation: Observe whether child seems to listen attentively to different media.

11. Program Objective: To increase one's listening vocabulary.

Emphasis: Strong program emphasis.

Pre-Assessment: Observe child's ability to interpret spoken vocabulary that is more complex than that in his own reading and speaking experiences.

Example of an instructional (performance) objective for this level:

Having heard a varied vocabulary from different media presentations, a child has greater facility in understanding words from the spoken context.

Learning Opportunities: Listen to a poem "Abou Ben Adhem" by Leigh Hunt. Roberts, Paul. The Roberts English Series. Atlanta: Harcourt, Brace and World, Inc., 1966. p. 243. (Book 5)

Time: 5 - 10 minutes.

Evaluation: Level 1: Child listens willingly. Level 2: Child can tell what the poem is about in his own words. Level 3: Child can restate certain words or phrases in his own words. i.e. May his tribe increase.

12. Program Objective: To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

Emphasis: Little program emphasis.

Pre-Assessment: Observe child's ability to detect clues to interpretation by noticing the non-verbal signals of the speaker.

Example of an instructional (performance) objective for this level:

Having watched a pantomine presentation, a child should be able to identify character portrayed.

Learning Opportunities: Play a game "Guess What I'm Doing?" One child is to mime an activity as others try to identify the activity depicted.

Time: 10-15 minutes.

Evaluation: Level 1: Child can identify activity. Level 2: Child can give a logical reason for his identification. Level 3: Child can recognize and interpret observable feeling induced by activity such as joy, annoyance, fear.

13. Program Objective: To listen analytically (to content and linguistics) in an effort to improve one's own speech skills.

Emphasis: Some program emphasis.

Pre-Assessment: Observe child's speech pattern

Example of an instructional (performance) objective for this level:

Having listened to directed classroom speech patterns, a child "is able to enlarge his speech repertory so that he can benefit by varied sense patterns." Smith. 89.

Learning Opportunitiees: Give orally several simple sentences or speech pattern containing a noun and verb only. Children listen until they are able to give some of their own. Gradually add to the sentence expanding it with determiners and other modifiers as the child is able to both understand and adopt for his own style.

i.e. Tommy ran.
Tommy ran fast.
Tommy ran fast to the store.
Tommy ran fast to the candy store.

Time: 10 - 15 minutes

Evaluation: Observe the child's speech pattern. Note 1. Child's ability to speak a simple sentence. 2. Child's ability to modify a simple sentence. 3. Child's ability to carry over learning to make a part of his permanent speech pattern.

WRITING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Writing

The first spark of imaginative writing occurs long before the child is ready to take pencil in hand to express himself on paper. The teacher who encourages playing with blocks, clay, and paints prepares for other forms of creative activity. He encourages the freedom of expression which is the foundation of later imaginative paper and pencil work.

Imaginative writing is a social tool which children will use throughout their lives. Most adult writing is done in the form of notes and letters. The choice of words used in the letter will help make the "visit" between the writer and reader more interesting. Mauree Applegate says: "Creative writing is as useful and necessary in a child's life equipment as manners and a toothbrush."

Imaginative writing can help the teacher gain a better understanding of the child's self-concept. The child may directly or through a fictional character express his real frustrations, fears, hates, loves, or joys. This kind of writing may be just the pressure valve release he needs to express his tensions and reactions to his surroundings. One piece of writing will not convey a total perspective of the child, but further writings may add to the teacher's picture of his personality.

The shy child especially benefits from creative writing. If he is reluctant to express his ideas orally, he may find security when he can do so on paper privately. A box or wire tray placed in a specific spot may lead the child to slip his private writings to the teacher when not noticed by his peers.

It is the teacher's responsibility to create the incentive to write. Invigorating discussion periods are the groundwork of written expression. To set the stage for writing, the teacher develops vocabulary, establishes a purpose for writing, and encourages creative thinking. Ideas should flow freely at this stage of motivation, so that children will begin writing enthusiastically and candidly.

The classroom climate and the teacher's attitude do much to promote imaginative writing. The teacher arranges for a special quiet period or place that is conductive to writing. He establishes a warm rapport with his students, knowing that a friendly atmosphere will improve the child's concept of his personal worth and encourage him to write freely and genuinely. He will not be willing to share his personal thought and feelings unless he has confidence in his teacher.

When the child's sensory awareness has been awakened, the teacher begins to strengthen and develop his use of descriptive and picturesque words. Continuous reading of stories and poems of interest to the child will enrich his vocabulary. A vividly described phrase may be discussed so that each child can give his impression or description of it. The teacher might ask the children to give their impressions of a fluffy white cloud. What does it remind them of? How would they describe it? Descriptions such as the following might result:

"A cloud is a piece of cotton being tossed about by the wind."

"A cloud is a secret place for the sun to hide or take a nap."

"I think clouds are really sheets that the angels have washed and hung out to dry."

"Clouds are scoops of ice cream floating about looking for a cone."

Some books that may stimulate creative expression are:

A Friend is Someone Who Likes You, Joan Walsh Anglund

Love is a Special Way of Feeling, Joan Walsh Anglund

The Angry Book, My ABC of mean things, Robin King

A Hole is to Dig, Ruth Krauss

It's Really Nice!, Louis Pohl

It looked Like Spilt Milk, Charles G. Shaw

Occasionally, a child seems to have nothing to write about, or he may have trouble getting started. The understanding teacher will review the experience to be written about and will offer suggestions that will aid the child. He might ask leading questions about a trip to the airport such as: What do you think it would look like up in the sky? What does an airplane remind you of? How would you feel if you were about to take off in an airplane? These suggestions may help the child express himself in some manner. At first he may dictate his thoughts for the teacher to write in story form. The child who cannot write well alone may improve by contributing to a cooperative story or poem. As he continues to mature, he gaines self--confidence and develops the ability to write independently.

One might ask what questions should be raised,about the mechanics of imaginative writing. The answer is "few." Tampering with mechanics in this type of writing may curb the child's inventiveness and originality. If attention must be given to mechanics, however, the wise teacher will be careful not to burden his students with several skills at once. One or two can be pointed out and practiced; other errors may be noted gradually. Spelling, punctuation, capitalization, and sentence structure are important factors in writing, and the teacher will provide help in these areas as the children need it. He will

remember, however, that in imaginative writing content is more important than form, and that many other opportunities to teach the mechanics of writing are available. Nevertheless, when papers are to be taken home or displayed on a bulletin board, they will be carefully "edited" by the writer to be worthy in form as well as in content.

It is of primary importance that the child be stimulated to enjoy writing. Personal conferences between teacher and child can do much to achieve this goal. The teacher will bolster the child's self-esteem by commending him for a good idea, hard work, or well-written sentences. When a child volunteers a story of his own, the teacher will receive it with respect and may ask permission to read it before the rest of the class. This will encourage the child to continue his endeavors and may inspire others to write.

Folders of the child's written compositions are useful in evaluating his progress. His writings should be kept over a period of years as an example of progressive growth in written expression.

THE MECHANICS OF WRITTEN COMPOSITION

The mechanics of writing are the means by which the writer makes his thoughts clear to the reader. If the primary child is taught to think before he writes, his sentences will naturally arrange themselves in chronological order, and his language will become an effective instrument of communication. Even before his formal instruction in mechanical skills begins, he can arrive at a basic understanding of the expressive potential of the English language.

Mechanical skills to be taught in the writing program in the primary grades include the following:

* Language Structure (Sentence sense and simple paragraphs). Children use sentences in their oral communication long before they enter kindergarten. Often they express their ideas in compound and complex sentences. Before fourth grade they are able to compose complicated sentence structures, although they may not be able to recognize them as such. They usually know the "naming" character of a noun and the "acting" character of a verb, but do not need to label them noun and verb. They are aware of word position in short sentences and its relation to meaning. Paragraph recognition is presented to primary children as early as first grade. The child knows a paragraph by its shape, and except for special needs, need not be taught paragraph structure as a mechanical skill. In the primary grades the setting of thoughts on paper is more than rigid maintenance of paragraph form.

* Handwriting (Manuscript and Cursive). The primary child usually learns to write in manuscript form in the first grade. By the end of the second grade, most primary children have some degree of fluency in writing. They are often introduced to cursive writing some time during the third grade, although they may find this form more difficult than manuscript writing. They should be encouraged to compose in whichever form they use best. The real question is whether or not the child's composition is legible, not what form of writing he uses. Since some kinds of writing always require the use of manuscript, the child will want to maintain his skills in this form even though he has attained proficiency in cursive writing.

* Capitalization and Punctuation. As soon as they know how to print, primary children learn to put a capital letter at the beginning of a sentence and to begin the names of people and pets with capital letters. They know that a period indicates the end of a sentence, that a question mark indicates that the sentence asks something, the commas are used in certain specific places, and that apostrophes indicate omitted letters. The primary child finds satisfaction in improving in these techniques when he discovers what is expected of him.

Basic language skills can easily be introduced in first grade by continuing the oral work begun in kindergarten. The first grade child expresses his thoughts orally when dictating or when telling them directly to the teacher. If the oral introduction to writing is handled effectively, the child has few difficulties in learning mechanical skills and is soon composing simple sentences and producing many of them on paper. By the second grade he has gained confidence in his writing ability and, depending upon his degree of maturity, may be able to compose well-structured sentences.

Letter writing is introduced in the third grade, by which time most children can compose statements and questions. The children can write friendly letters to classmates, notes of appreciation to hosts on field trips, to guest speakers, and thank you notes for personal gifts. When the children recognize their immediate need for particular letter writing skills, they will learn them more willingly and easily than they would learn a routine lesson.

Mechanical skills need not be introduced all at once, but as the children discover the necessity for them. When the primary child writes, he will express in some manner his responses to a personal experience. The experience is his very own; no one else feels it in quite the same way. Reliving it in an accepted form gives him confidence and satisfaction and is the essence of meaningful communication.

Spelling

Spelling instruction, when related to a program of functional and self-motivated writing, requires a technique different from that used in

formally organized spelling. It is becoming standard practice for primary teachers and students to develop a list of spelling words which the class needs in its current activities. One advantage of such a list is that learning words becomes meaningful and promotes spelling mastery. The teacher must be cautious, however, to avoid listing words which are too difficult for the pupils and to prevent the occurrence of a developmental gap in the spelling program.

In the primary spelling program, many small, common words are master and the child is encouraged to spell unfamiliar words to the best of his ability. As he writes, phonetic skills developed in the basic reading program aid him to some degree in spelling new words. Since he has a speaking vocabulary greater than his writing vocabulary, it can be assumed that creative writing may beget creative spelling, i.e., he will attempt to spell words from sound and meaning clues.

It is well for each teacher at this point to remember that his attitude toward spelling may have a definite influence on the child's attitude toward writing. It is important that each child feel secure as he writes. This security will accompany the knowledge that incomplete or misspelled words are temporarily acceptable, and that he has an opportunity to make the necessary additions or corrections after the writing is completed.

It would be helpful to have each child become acquainted with the following techniques and prepared materials, which will allow him to do his best creative writing. They are also effective in encouraging personal responsibility for correct spelling and in developing ingenuity in locating and using information.

Techniques:

* Permit a child to write only the first syllable of a word which he cannot spell, leaving a space for the word to be completed after the writing has been finished.
* List on the chalkboard a group of class dictated words to be used as needed.
* Place topic words on a chart for copying as needed. Attractive and appropriate pictures drawn or pasted on the chart make it a joy to use. The chart may be stored for use at a future date when the same topic is being explored in greater depth. Additional words may be added at that time.
* Direct the child to find the word in a book where he remembers having read it.
* Help him personally if avenues of self-help fail.

Materials:

* A number of picture dictionaries, writing paper, pictures of interest to children, previously used charts, and books pertaining to topics currently being discussed can be collected in a "Writer's Corner." Word cards related to areas of interest are prepared and filed in appropriately labeled envelopes. The children will use these as spelling helps when engaged in independent writing.

* Individual dictionaries may be constructed with several pages reserved for each letter of the alphabet. Under the direction of the teacher, students enter words which are important enough to be mastered.

At first glance it may appear that the child is allowed to neglect the importance of correct spelling. This view, however, is not intended. The procedure discussed here, when consistently used, has been found to foster a high degree of interest in spelling; often unusual words have been mastered for the sheer joy of using them in the context of a sentence. The quality and quantity of early primary writing increase significantly in the absence of premature mental blocks which spelling difficulties can create.

Spelling, as incorporated in a dynamic writing program, is carefully planned to promote continuous progress in writing proficiency and in the development of an expanding vocabulary. The word lists for mastery, when kept within the maturational level of the child, increase writing power and lead to satisfying learning experiences. The use of functional materials develops desireable work habits and self-reliance.

Penmanship

Spelling and penmanship are interrelated skills, each dependent upon the other for communication; thus the attention given to penmanship in the writing program is also of a developmental nature. It is necessary that letters be legibly formed and correctly proportioned, and that words be spaced to aid readability. Penmanship is a means to good writing of all kinds, but is not an end in itself.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 171-174.

WRITING

Although time must be devoted to the search for a subject to write about, and more time to the planning of the paper, the major task is writing. No one can learn to write without frequent and regular practice. On the other hand, mere practice is not enough. Increasing the number of assignments usually will not improve writing, any more than practicing a bad stroke will improve swimming. Planned developmental practice, with clear goals, specific aids, and reliable, sympathetic evaluation, is the way to writing improvement. Frequent and regular practice, so controlled, will bring demonstrable results.

GRAMMAR DOES NOT TEACH WRITING

To know how the English language works is a valuable part of every educated person's background. But for the young student, the grammar presently taught in school has little practical relationship to the task of writing. In fact. if the time given to grammar reduces the

time available for writing practice, grammar has a negative effect upon writing. Children learn the fundamental patterns of English sentences from experience.

The contributions which language study can make to writing are:

* Respect for the English language as a vehicle of communication
* A lively sense of the infinite variety of sentence organization as the resource of the writer
* Understanding of shades of meaning
* Appreciation of the use of language to enrich patterns of structure and breadth of vocabulary in all situations of life

PLANNING TO WRITE

In the development of composition skills, what the student does before writing will advance his growth more than what he does afterward. Planning in advance is the key to success in writing. Some stages in this process are:

* Discovery of an idea that calls for expression
* Relating this idea to facts, experience, and background
* Brooding of the topic; giving the imagination time to do something to the idea
* Organizing main points and divisions
* Formulating groups of words that personalize the writer's relation to his subject

THE WRITING PROCESS

Composing and editing are different stages of the writing process, and may actually be in conflict at certain stages of writing. Composing is the setting down on paper of the ideas that flow in the mind. The more immediately these ideas are set down, the more likely the writing will be coherent. <u>At this stage, conventional mechanics is secondary to the expression of ideas on paper</u>. The writer, once started, should not be interrupted, and should be trained not to interrupt himself. He should write with the best mechanics of which he is capable, but mechanics must not stop the flow of his ideas. Such adages as "Strike while the iron is hot" and "Write at white heat" apply to the process of composition.

EDITING

When ideas are down on paper, the writing requires editing to become presentable to readers. Sometimes, a basic flaw in the overall plan may be apparent, but at any rate, editing must include basic review of mechanics and spelling, fundamental sentence structure, and paragraph organization. It may also include rephrasing a thought or idea, and discovery of the best possible word at strategic points. The importance of editing and proofreading of work already written cannot be overstressed.

USING MODELS OF WRITING

Emulation, rather than imitation, is a valuable directive in learning any skill. The writer can also profit by studying closely how another writer of his own peer group and interest area has handled problems of self-expression, patterning of sentences, and organization of ideas. Reading and studying a carefully selected essay, article, or story can materially aid the developing writer. From such experience he learns not to imitate exactly the model author, but to acquire knowledge of various manners by which he can solve his own problems of expression. It follows generally that the study of the writing of another leads to the improvement of one's own writing practice.

TERM PAPERS AND "RESEARCH" PAPERS

Experienced teachers generally agree that extended factual essays, commonly called term papers or research papers, do little to advance a student's writing skill. Such techniques as footnoting and the preparation of bibliography can be taught effectively in the assigning of short, specific reports. For advancement in writing, students need frequent, carefully planned, thoroughly revised shorter writings, subject to the critical evaluation of the teacher.

TEACHER SUPERVISION OF WRITING

The stages at which a teacher can be most effective in the development of writing are:

* Discovering an idea or a topic of significance to the writer.
* Encouraging students to think, plan, ponder, and give rein to their imaginations before writing.
* Providing classroom time to start writing.
* Setting aside planned periods for the editing and revision of first drafts of papers.
* Training students in the skills of proofreading.

THE EVALUATION OF WRITING

The teacher of composition is the critic and the judge of writing. It is an asset if he can write with reasonable competence himself. It is better still if he regularly writes and studies his own compositions. By these means he may develop two valuable qualities: an insight into the problems of the struggling writer, and to suitable humility concerning his own ability to judge the writings of others. These qualities are not always conspicuous in composition classrooms.

Vital points in the appraisal of a piece of writing are:

* An understanding of the writer's purpose or intentions.
* A patient manner and a constructive style in the writing of comments; avoidance of terms such as awkward, unclear, confused and other negative generalities.
* Finding something good to say about the paper, to give a sense of appreciation and encouragement to the struggling writer.
* A proper balance in the recognition and evaluation of skills and faults. In the learning of any new skill, a student profits more from the recognition of a few significant faults to which he can give his attention and study, than from a multitude of corrections, so numerous as to discourage the study of any.
* An ability to make clear to students what improvements they are to make and how they should go about making them.
* A planned program of follow-up, in which time and direction are devoted to the study of writing difficulties, the elimination of major faults, and the rewriting of papers where rewriting performs a clear teaching function.

THE READER

It is of the utmost importance to keep constantly before the student the fact that he is writing to be read. His reader should be constantly in his mind. It follows, therefore, that writing must be so taught, reviewed, and evaluated as to give the student the assurance of a friendly, helpful reader who is genuinely concerned with what he has to say, as well as with the continued development of his writing skills. At no time, however, should the teacher take the liberty of imposing his own purpose upon that of the student during the process of evaluation. Instead, he should endeavor always to truly understand what the writer's purpose is; for all too often, teachers either do not see the student writer's purpose at all, or they see it very imperfectly.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 161-163.

Penmanship

Spelling and penmanship are interrelated skills, each dependent upon the other for communication; thus the attention given to penmanship in the writing program is also of a developmental nature. It is necessary that letters be legibly formed and correctly proportioned, and that words be spaced to aid readability. Penmanship is a means to good writing of all kinds, but is not an end in itself.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 171-174.

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1: Minimum

Level 2: Intermediate

Level 3: Maximum

Late Childhood (7-11 years old)

III. Writing

1. Program OBjective: To produce neat, legible manuscript and cursive writing.

Emphasis: Some program emphasis.

Pre-Assessment: Observation to see if child can produce seoarate letters needed to form the word.

Example of an instructional (performance) objective for this level:

The basic forms of cursive letters having been traced and practiced, the child is able to connect the letters to form words.

Learning Opportunities: After the child has learned to write an a and an l, he practices joining the a to the l and to a second l to form the word all.

Time: 20 minutes

Evaluation: Teacher should observe while child writes, noticing Level 1: correct mechanics, Level 2: legibility, Level 3: correct mechanics, legibility, and neatness.

2. Program Objective: To spell correctly in order to communicate more effectively.

Emphasis: Strong program emphasis

Pre-Assessment: Oral questions with homonym written on the board.

Example of an instructional (performance) objective for this level:

Having been taught the meaning of each homonym, the child is able to use there, their, and they're correctly.

Learning Opportunities: Present a usage paper with blanks in which to write the correct form of the homonym. Stress that they're is a contraction. Child will profit from correcting his own choices.

Time: 20 minutes, repeated if needed

Evaluation: Check for carry-over in the child's written work. Level 1: A majority of the students can use these homonyms correctly. Level 2: 75% of the students can use these homonyms correctly. Level 3: 90% of the students can use these homonyms correctly.

3. Program Objective: To improve the quality and precision of one's written vocabulary.

Emphasis: Little program emphasis

Pre-Assessment: Teacher observation of written work.

Example of an instructional (performance) objective for this level:

The child will be able to choose the most exact word for a given situation.

Learning Opportunities: Given a picture and a choice of naming words such as house, castle, shack, mansion, the child can choose the one which is most exact for the picture.

Time: 20 minutes for each activity

Evaluation: From a sample of their own written work, children will Level 1: list the naming words (nouns) and action words (verbs). Level 2: consider whether the word could be more precise. Level 3: consider whether the word could present a more vivid picture.

4. Program Objective: To develop increasing objectivity in revising one's written work.

Emphasis: Little program emphasis

Pre-Assessment: Observation of the child's written work.

Example of an instructional (performance) objective for this level:

The child should be able to improve the quality of his own written work by analyzing the main ideas and paragraphing accordingly.

Learning Opportunities: Instruction is given to plan a written story about a familiar subject. The student writes the main ideas he wants to be included, being careful not to include irrelevant ideas. The number of ideas should be limited. After the story is written, the writer with the help of the teacher, goes over it, checking to see if each main idea (as previously noted) has been included, if each main idea comprises a paragraph, and if the number of main ideas is the same as the number of paragraphs.

Time: 30 minutes daily - 3 days

Evaluation: Child and teacher discuss the fulfillment of the plan for the story to see if: Level 1: Each paragraph contains one main idea. Level 2: No irrelevant ideas are included. Level 3: Specific words such as however, nevertheless, later, are used for continuity of main ideas.

5. Program Objective: To develop an awareness of writing styles and forms, including those found in business, in order to apply them in one's own writing.

Emphasis: Little program emphasis

Pre-Assessment: Teacher may have a letter written before giving instruction to see how much the student knows.

Example of an instructional (performance) objective fortthis level:

Student should be able to write a concise. short business letter having the usual six parts.

Learning Opportunities: After studying a sample form of a business letter and discussing the necessary parts - heading, inside address, greeting, body, closing and signature - the student writes a letter to a local merchant to place an order. Spelling and legibility are important as well as form.

Time: 30 minutes - two days

Evaluation: Children may read their letters to the class and exchange them to check correct form, legibility, and spelling. Level 1: A majority can do this activity. Level 2: 75% can do this activity. Level 3: 90% can do this activity.

6. Program Objective: To improve the precision of one's punctuation and usage.

Emphasis: Some program emphasis

Pre-Assessment: Class discussion about use of commas.

Example of an instructional (performance) objective for this level:

Child should understand that a comma in written work has the same effect as a pause in speech.

Learning Opportunities: Teacher reads sentences using appositives. By noticing the pause(s) of her voice, the children suggest where to place a comma. Similar sentences then are written on the board. These also contain appositives and children decide where to use commas. Teacher explains that appositives add extra information to an otherwise complete sentence. Ex. Mr. Brown, our teacher is reading a story to us.

Time: 30 minutes.

Evaluation: Level 1: Children should be able to recognize appositives in listening. Level 2: Children should be able to recognize appositives in reading. Level 3: Children should be able to write clear, simple sentences using appositives and punctuate them properly.

7. Program Objective: To experiment with individual writing techniques; to be able to break rules intelligently; to learn the rules first and have a valid reason to break them.

Emphasis: Little program emphasis

Pre-Assessment: Discussion to discover if children have had experience with Haiku.

Example of an instructional (performance) objective for this level:

To be able to write imaginative Haiku poetry.

Learning Opportunities: Children are introduced to Haiku by listening to readings of translations of the original Japanese authors such as Buson and Basho. Teacher will instruct that Haiku 1. is usually written about nature, 2. contains three lines of 5, 7, 5 syllables, 3. does not rhyme, 4. uses imagery subtly and frequently. Children are given an opportunity to experiment with Haiku.

Materials: pencil and paper, rice paper and sumi (onion skin and black tempera for economy)

Time: 30 minutes for as many days as interest continues

Evaluation: Each child produces a booklet of at least three poems, illustrated with sumi brush painting. This will be correlated with an art lesson on the philosophy and technique of sumi. Each Haiku should; Level 1: contain three lines of 5, 7, 5 syllables, Level 2: present an image, Level 3: be expressed in colorful (never overworked) words.

READING

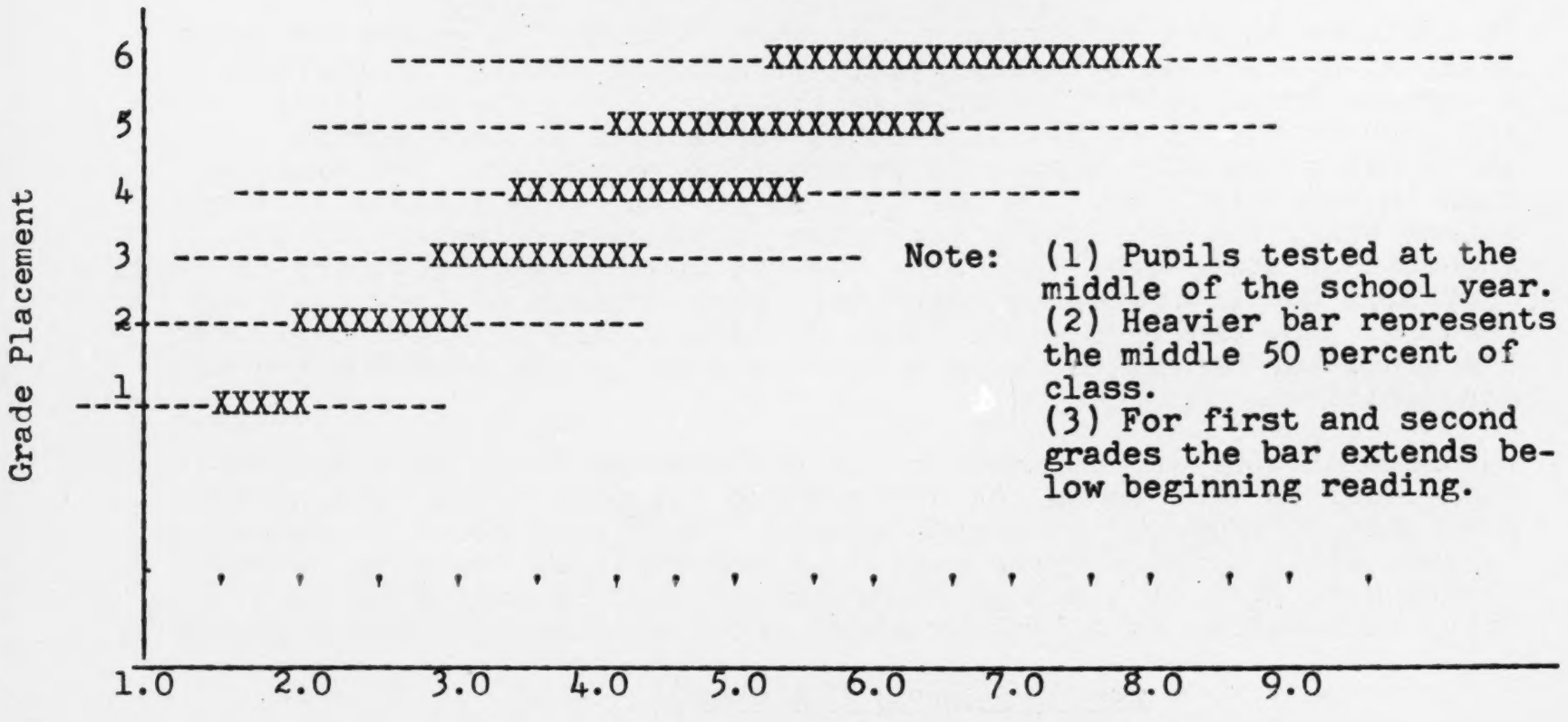
SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Reading

DIFFERENCES IN READING ABILITY

Beginning teachers are often startled by the range of reading ability that they find in their classes. Teachers with wide experience know that this is normal, and that the better the previous teachers, the wider that range will be. Each of us differs from others in all things to some degree, and reading ability is one of these things. There are a few kindergarten children who can read, and many of these taught themselves; there are others in the same class who are still several years from being ready to begin to read. The chart that follows shows the typical range of reading ability found in grades 1 through 6.

Reading Range, Grades 1 Through 6



Reading Grade Equivalent

The following points should be evident through an examination of the above graphic representation of range of reading ability:

1. The range gradually increases, adding from one and one-half to two years with each year in school.
2. The middle half of the children take up about one-third of the range, but the range of the central 50 percent also increases with each succeeding year.
3. Some children in grades 1 and 2 will not be ready to begin reading, though they should be growing in readiness.
4. The best pupils at any grade level are about as far above the norm for the grade as the poorest students are below the norm.
5. The number of students who attain an average score is quite small, since the total population is spread out so far.
6. Each teacher is teaching many grade levels of reading.
7. There is a great deal of overlapping of level of skill from grade to grade.

Note: For other presentations showing this same type of information, see Bond and Wagner, Teaching the Child to Read, chap. xvi; Harris, How to Increase Reading Ability, p. 100; Tinker and McCullough, Teaching Elementary Reading, p. 259.

In addition to the differences that show through the grade-placement level of a score on a reading test, or through ability to perform in a certain basal reader, or in a particular color of a multilevel reading laboratory, there are individual variations in development. A child may score much higher in recognition vocabulary, for example, than in comprehension. He may be able to use context clues in word-attack well, but have difficulty when it becomes necessary to use phonetic or structural analysis. He may understand everything he reads very well but be unable to cover very much because of lack of speed in reading. Any number of individual variations are possible even when the grade-equivalent score on a reading test is the same for two or more children.

Instruction must be adjusted to the differences from individual to individual as well as to the differences in level. The reading program must, therefore, be a complex and flexible program; it cannot be completely planned "from above" in the administrative or supervisory structure of a school district; it must be adaptable to the daily discoveries of a teacher about each individual in her classroom.

Reading, Early Childhood

Many reasons can be advanced for teaching literature. The study of literature is a source of enlightenment, pleasure, and of moral and

spiritual vitality. Literature can be an end in itself, supplementing the child's impressions gathered from everyday experiences and assisting him to understand himself, his family, playmates, and his social environment. It is also a major means of stimulating the child's imagination and developing his sensitivity to the ideas and ideas of his cultural heritage. Most important, the love of books, acquired in childhood, is likely to be one of the most significant sources of personal enrichment in an individual's lifetime, heightening merriment, the appreciation of beauty, and human sympathy.

A good literature program has definite characteristics. It must be sequential in type of content, in reading and listening difficulty, and in the maturity of the concepts involved. On the primary level, the development is gradual.

For the kindergarten child picture stories, poems, and books related to his interest provide the appetizer which leads him to love and eventually want to read great literature. He laughs aloud with the Third Little Pig. He sympathizes with Cinderella, and reacts to the rhythm of Stevenson's "The Swing."

The Kindergarten teacher creates a preparatory atmosphere for literary awareness through the careful selection of Mother Goose rhymes, poetry, picture stories, and folk tales. As the child is guided through interesting and varied literary experiences, he identifies himself with the story and relates the content of the story or poem to his own personal experiences.

As the program designed to develop this literary awareness gradually proceeds, the kindergarten child begins to predict outcomes of stories, and easily recalls the main events of a selection. The imaginative child will create new endings to familiar stories and will want to share them with the class. He will come to savor the sound of interesting and descriptive words in stories and poems and find himself repeating them either in the phrases of the poem or simply as nonsense rhymes. He also finds it fun to join in refrains as the teacher reads a poem.

In the course of the year, the five-year-old's attention span increases so that he enjoys stories of increasing length. Beautiful illustrations appeal to the five-year-old for he enjoys books with illustrations by artists who capture the feeling of children on this level. Gradually the child begins to value the illustrator's work. If the preparatory atmosphere for literary awareness has been relaxed, natural, and happy, the child responds to poetry and prose through creative rhythm, dramatics, and art.

As the child advances to the first grade, he grows in literary awareness. He learns not only to enjoy but also to interpret pictures in books. As the child learns to read, the teacher wisely directs him to simple story material which can be read independently and purely for pleasure.

During the school year the child develops the habit of using and enjoying books independently, becomes acquainted with the names of a few favorite selections, and volunteers brief comments about books read. He enjoys stories of increasing length and is less dependent on illustrations for story meaning and interest. He responds creatively to good literature and loves to dramatize and to react rhythmically to favorite selections. Descriptive words and phrases take on new meanings and some children succeed in writing a simple sentence using a favorite word or phrase.

The second grader, reading independently, yet still dependent on the teacher for growth in the development of literary awareness, begins to identify particular areas of interest in literature. Though he still enjoys the fanciful, humorous situations, stories, and poems of animals, and the world of the ridiculous and make-believe, he begins to advance opinions. He makes definite choices and freely states reasons for his choice. The second grader participates actively in dramatization and listening experiences of all kinds as his awareness of those around him deepens. The Biggest Bear intrigues him, Madeline helps him realize that children of other lands feel just as he does, and he thoroughly basks in the humor of Winnie-the-Pooh. The enchantment of Kilmer's "Easter" opens his eyes to the beauty of simplicity.

Having acquired a greater facility in reading, the second grader reads even more independently. He becomes a selective reader and, in turn, is able to identify particular areas of interest in literature. He enjoys discussing ideas and begins to advance opinions which may differ from those of his classmates. Discussion of books read independently increases his literary awareness so that he becomes conscious of different tastes in reading. His ability to identify himself with characters in a story sharpens and he begins to appreciate a less obvious humor. Picture words fascinate him and an urge to create his own picture words results in class compostion, in both prose and poetry, or in individual, simple creative writing. By this time the seven-year-old will state simply, "That's a make-believe story," or "That could really happen. It could happen to me."

By the time the child reaches the third grade, the diversity of literary materials enchants him. He comes to discover the beauty of character, beauty of scene, and beauty of person. If he has been guided well, in his reading he stretches the "heart" as well as the mind and the imagination, and can thus show compassion for "The Ugly Duckling" or appreciate the delicate loveliness of De la Mare's "Silver." He also demonstrates that he can select books that are within his realm of interest as well as level of reading ability. In response to a book of his choice, the eight-year-old thinks clearly about what he has read and likes to discuss and summarize the book. All along, the child at this level becomes increasingly sensitive to the power and beauty of a good children's literature.

The child also moves progressively from very simple to more difficult and challenging material, acquiring an increased awareness of characters,

of situations, and of ideas. Through this slow growth process, the child, though he may thoroughly enjoy Peter Rabbit on the first and second grade levels, gradually begins to understand and delight in the more subtle humor of the Five Chinese Brothers and Homer Price. On the kindergarten level, stories related to the child's own experience are a major part of the literature. But by the time the child has reached the third grade, he is likely to be more interested in the world around him and to identify his own problems with those of literary characters.

A good literature program is comprehensive. Fairy tales, folk tales, poetry of all types, picture stories, Bible stories, and some biography are presented to the child from kindergarten through the third grade. These form the basis for understanding more difficult fiction, poetry, biography, essay, and drama. Literature for each grade is selected according to the needs and interests of the child. Thus the primary child steps from enjoying very simple material with large colorful pictures, to appreciating stories of increasing length with fewer illustrations, to the discussion of ideas gleaned from the story, and finally to the summarization of what has been shared orally or read silently.

A good literature program also strives for a balance between direct classroom instruction and encouragement of individual free reading. It utilizes a minimum core of selected literary works for developing the skills and interests of the pupils, and then draws richly from a wide collateral list of prose and poetry. A good literature program also recognizes the new as well as the old. The dedicated teacher will constantly be on the alert for new and interesting books suited to the needs and interests of his pupils and will work closely with the librarian to achieve a richer and more varied program.

A good literature program must, of course, be adjusted to levels of ability. The teacher should be aware of the potentials of the children in the class and should modify the recommended materials to meet the individual needs of the group and of each child. For example, a first grade teacher would very likely choose to read Snipp, Snapp, Snurr and The Red Shoes to a group of beginning readers, but a second grader might be able to read and enjoy this story on his own. It should also be emphasized that literature study does not mean an exclusion of listening, speaking, and writing, but rather a synthesis of all the language arts. Speaking and listening activities for children from kindergarten through third grade contribute indispensably to the development of literary awareness.

The wise teacher soon learns he must make effective use of audio-visual materials, especially for children who cannot be reached by eye or ear alone. Mike Mulligan and His Steam Shovel can come to life in the mind and heart of a child through a good recording. The tape recorder can be a tool for developing skill in retelling a story or producing a radio program, or possibly a poem such as Dorothy Allis's "Hiding." Pictures and the flannel board invariably delight children; for example, simple cut-outs which permit Bartholomew, the king, the

executioner, and Bartholomew's endless stream of hats to appear on a flannel background. Indeed, any interested teacher quickly finds it imperative to become familiar with film recordings, film strips, and other supplementary audiovisual materials if he is to teach literature as vividly and enthusiastically as he would wish.

The listing which follows, "A Challenge to Literary Growth," presents titles of selected books and poems which every child from Kindergarten through third grade should experience and enjoy. The teacher must realize, of course, that some of this material may be read independently, and some of it aloud by the teacher. Further, it should be added that affixing specific grade labels to particular selections is an almost impossible task. As Charlotte S. Huck so beautifully states in her article, "What Is Children's Literature?": "The greatest books of children's literature know no grade level label although they speak differently to their readers depending upon the background and experience which the reader brings to the book....Like a glistening iceberg, the surface of fine literature may be appreciated at one level, but the depths of the story will be submerged in the reader's background of experience....There are no stories or books which every child should read (experience) but there are a great many which it would be a shame for children to miss."

In this magic world of literature, Bible stories, fairy and folk tales, poems, and stories old and new, are the materials which help awaken the child's awareness of life; the teacher is the enthusiastic and interested director. It is indeed the privilege of the primary teacher to create within the child the beginning of literary awareness and ease, and an ever-widening interest in literature.

From: Wisconsin English Language Arts Curriculum Project, January, 1969, Department of Public Instruction, Madison, Wisconsin, p. 9-11.

Reading, Late Childhood

The literary curriculum in the intermediate grades should continue the development of literary awareness begun in the primary grades. The groundwork for a good literary program in the intermediate grades was laid in the kindergarten, and cemented by a sequential growth pattern in the primary grades.

The good intermediate literature program must consider the interests, abilities, and characteristics of the child in the middle grades. Boys and girls in these grades are relatively calm and self-assured. They become more outgoing and interested in problems of others. They also begin to develop a strong conscience and demonstrate definite views concerning right and wrong, especially where these judgements affect peers. As a result of these changes, they begin to be more selective

in their choice of reading materials. Boys still do not choose "girl stories," but girls are becoming interested in the literature boys like. Middle graders begin to see themselves objectively and as individuals with certain distinctive abilities and tastes. They have a taste for stories by the same author, as is evidenced by the popularity of the Miss Pickerel books. They also display the ability to concentrate for a longer period of time, as well as analyze and deduce.

The middle graders have acquired the skills of reading which permit them to read more difficult literary selections. Their developing maturity permits them to delve into broader concepts which in turn may lead from the simple to the more complex.

To satisfy their maturing interest and outlook, children in the intermediate grades should be exposed to diverse literature. They are drawn to books which cover such varied subjects as human relations, fantasy, myths, legends, culture, humor, biography, folklore, nature, Bible stories, and poetry.

The middle grade teacher is usually confronted with a wide range of ability and experience in his students. Some will have had a rather broad literary experience, others only a bare minimum. The elementary literature guide does not divide the material into categories for the slow, average, and advanced student as it is felt that all students should be exposed to at least the selections in the minimal list, with better students directed to works on the collateral list.

One of the goals of the teacher should be to select quality reading material to present in a manner that encourages the children to increase their individual free reading. Free individual reading can be encouraged by showing children where they can find the books that interest them in the library. A proper use of the library will pay many dividends. Parents should also be urged to purchase interest level books for their children's home library. These books can be read at any time. It can be pointed out to parents that recognized quality books are coming out in economical paperback form.

Supplementary materials can be effectively used to motivate literature study in the intermediate grades. A large number of good motion pictures are available from rental libraries at low cost. More and more phonograph records by good interpretive readers and actors are appearing on the market. Tape recorders are an excellent means of drawing the attention of the child. Bulletin boards, flannel boards, pictures, book jackets--all can be utilized to make such literature come alive. Media such as radio and television should also be used.

Guide lists usually contain only the classics, but the new as well as the old should comprise the literature program. This curriculum

guide lists some of the better literature recently published such as George Selden's Cricket in Times Square, 1960, and Jean Merrill's The Superlative Horse, 1961, to mention two. A good source of information about current books is the University of Chicago Center for Children's Books.

The effectiveness of the literature program in the intermediate grades may be evaluated by observing the increase in the amount of reading, the variety of subjects, and the maturity of the books read.

Prose

The literature program in the intermediate grades includes a wide variety of prose selections. Many new experiences with Variety of prose selections. Many new experiences with these materials strengthen a child's interests and should sharpen and refine his sensitivity and literary awareness.

Although children in the intermediate grades are progressing steadily in their ability to read, they still enjoy storytelling and benefit from a good story well told. A good storyteller stimulates the child's imagination, interests him in good stories, and helps to deepen his literary awareness. Two examples of favorite stories are the tales Rapunzel and The Frog Prince.

Children enjoy telling stories in small groups or to children in other classes. May Hill Arbuthnot in Children and Books tells of a group of fifth grade children who enjoyed listening to stories told over the radio. After listening to the radio program, they read other fairy stories. When they had a broad knowledge of good stories, they organized the "Children's Storytelling Club" and spent many afternoons telling stories to younger children. Children in the fifth and sixth grades would enjoy telling such a story as Dick Whittington and His Cat to a group of younger children.

Fairy stories have colorful characters which the children enjoy imitating in dramatizations after the stories have been told. The children can dress up or merely wear paper hats, long paper noses, and beards to pretend they are witches, kings, and princesses. Filmstrips of favorite fairy stories such as Hansel and Gretel add to the child's appreciation of the story.

Yvette Schmitt and Sister Mary Nora in Elementary English, May, 1964, suggest that "Reading aloud is the most simple and obvious method of introducing to children the best in literature, for only the best deserves to be read aloud and it is only the best that can stand the test." Kipling's Just So Stories is a good example of a book which should be read aloud so that the children can be exposed to the style and beauty of the author's craft. Some stories are slow moving and can best capture the interest of the child if they are read aloud. And Now Miguel by Joseph Krumgold is an example of such a book. Hans Christian Andersen's Little Mermaid is well written and is most effective if it is read to the children.

Kenneth Grahame's Wind in the Willows should be read aloud because the child's imagination is stirred and his appreciation is deepened when the author's exact words are used to tell the story. The humor of the conversations among the animals is subtle, but it delights children when they hear the story. This book would probably not be read by many children, but if the teacher will spend time in preparation so that he can read it well, the children will learn to know and appreciate Mole, Water Rat, Badger, and rich, conceited Toad.

In addition to choosing good materials, the teacher will try to provide a comfortable, well-ventilated room for his story-reading hour. Older children should be seated in their desks and the teacher should stand where he can be seen and heard. If a time were set aside every day for listening to stories, children would deepen their sensitivity to good literature. Other books which lend themselves to reading aloud are The Moffats by Elanor Estes, and The Courage of Sara Noble by Alice Dalgliesh. Children gain new insights from books such as Good Master by Kate Seredy and Wheel on the School by Meindert DeJong, which they might not have chosen to read on their own.

Because children enjoy reading out loud to each other in small groups, one group could be encouraged to read Johnny Texas by Carol Hoff and to share a chapter with the rest of the class. Their examples should stimulate others to read the book. In turn, someone might read the first chapter of a story such as Paddle to the Sea by Holling C. Holling, with others continuing until the book has been completed.

It is important that the teacher in the intermediate grades be continually aware of the interests of the boys and girls. Most boys at this grade level enjoy stories of adventure such as Call It Courage by Armstrong Sperry. Girls enjoy adventure stories, too, but they especially appreciate books about home and family such as The Little House in the Big Woods by Laura Ingalls Wilder and Caddie Woodlawn by Carol Ryrie Brink.

Children in these grades admire legendary and real heroes. The fantastic accomplishments of Ol' Paul the Mighty Logger by Childs Hellyer and Mister Stormalong by Anne Malcolmson and Dell McCormick, Jr. are interesting to both boys and girls. Biographies such as Carver's George: A Biography of George Washington Carver by Florence Means and America's Ethan Allen by Steward Holbrook are well written and can interest children in the lives of great people.

Requiring children to write book reports seldom promotes their interest in reading. Informal discussion about the books they have read is a better procedure. Bulletin boards with appropriate book packets and creative illustrations done by the children can help to remind everyone in the room that these books are available to read.

Children interested in art might decorate a book jacket in any desired manner and write an advertisement to accompany it. If a child enjoys writing, he can be asked to write a book review for another room in his school or for the local newspaper. A child who has read a book on travel could give an illustrated lecture using pictures from magazines, post cards, photographs, and slides. Writing letters to friends about a favorite book is a particularly good way of advertising the book.

Those children who have obvious oral and silent reading difficulties need to be referred to books which are easy to read and are still enjoyable. An example of such a book is Down the Mississippi by Clyde Brown.

The teacher should endeavor constantly to foster the love of good books and the appreciation of good literature. In this way, children in the intermediate grades will nurture and deepen their literary awareness.

Poetry

Children entering the fourth grade will have enjoyed many experiences with poetry. In the intermediate grades, the task of the teacher is to supply a wealth of varied experiences with many types of literature. These activities will tend to deepen literary awareness and provide a readiness for more formal study of literature in the junior high school.

May Hill Arbuthnot insists that poetry was meant to be heard and spoken and not to be read. A new poem should be read to the children before they read it themselves. If a great deal of poetry is read to the children, they will soon have favorite poems which they will want to hear and read often. A small group of children might enjoy getting together around a table to share such favorites as James Whitcomb Riley's "The Raggedy Man," and "The Clam" by Shelly Silverstein.

Boys in the intermediate grades are often less interested than girls in poetry. If the teacher can find a poem which appeals to them and reads it well, boys can often learn to appreciate poetry and ask for more. Two examples of poems which boys who are interested in baseball might enjoy are "Casey at the Bat" by Ernest L. Thayer, and "Casey's Revenge" by James Wilson.

Children will gain much enjoyment from choral speaking. May Hill Arbuthnot in Children and Books quotes Marion Robinson and Rozetta Thurston's definition of choral speaking: "A speaking choir is a balanced group of voices speaking poetry and other rhythmic literature together with a unity and beauty born of thinking and feeling as one." A voice choir does more than speak together. It is made up of groups of voices of various pitches which speak sometimes together and sometimes separately. In choral speaking it is important that each word be spoken clearly and with expression. Children who can learn to speak poetry together are actually making music in a new and interesting way. The poem "Halloween" by John Clardi lends itself well to choral reading and provides an opportunity for children to vary the pitch and intensity of their voices to fit the different moods in the poem. Poems like "Little Orphan Annie" by James Whitcomb Riley, and "Paul Revere's Ride" by Longfellow can also be used for choral reading.

Children in the intermediate grades should deepen their awareness of poets. The teacher can use such poems as "The Flag Goes By" by

Henry Halcomb Bennett to illustrate a marching rhythm. The children may wish to tap on their desks while the teacher reads the poem. Rhythm stidks and drums can tap out the marching rhythm. A record of a Sousa march could be played while the poem is read. The rhythm of the poem could also be emphasized by choral reading and accompanied by tapping with drum sticks. Hand clapping can be used to beat out the rhythm "Paul Revere's Ride" by Henry W. Longfellow.

Intermediate children are conscious of poetry that rhymes. After the teacher has read the poem several times, the children will be able to remember the words that rhyme. They will enjoy reading the poem together with the teacher and supplying the rhyming lines, and they also enjoy writing small poems that have rhyming lines. The teacher might read one line and ask the children to supply a corresponsing one that rhymes. An awareness of imagery can be developed gradually in the intermediate grades so that the child acquires a deeper sensitivity to the way in which the poet expresses himself through word pictures. The teacher might ask the children to close their eyes while he reads "A Bird Came Down the Walk" by Emily Dickinson, or "Stopping by Woods on a Snowy Evening" by Robert Frost. Boys and girls in the fifth and sixth grades can learn to find examples of comparisons without knowing the terms "metaphor" and "simile."

The teacher may ask the children to look for word pictures that appeal to the senses. If the poem is read well, the children will find examples of sounds, color, smells, and taste. Examples of poems which would include such word pictures are "Smells" by Christopher Morley, "Sea Fever" by John Masefield, and "Theme in Yellow" by Carl Sandburg.

Many narrative poems have a hero character and are therefore especially appealing to boys and girls in the middle grades who enjoy adventure. The teacher can interest children in narrative poems by comparing them to some of the story songs or ballads they hear or see on radio and television. Many young people are enthusiastic about the hootenannies which also make use of story songs. Here again choral reading can be used for narrative poems such as "Johnny Appleseed" by Vachel Linday, and "The Pide Piper of Hamelin" by Robert Browning.

Though they enjoy reading and listening to poetry, children often dislike memorizing poems. They fear the idea of reciting a poem before the class or the teacher. If a poem is learned as a group or a class activity, memorization can be an enjoyable experience. Once boys and girls in the middle grades hear it, the teacher may suggest that they all say it together. If the class reads the poem aloud every day for a few days, they will soon have memorized parts of all of it. This method provides a painless way of memorizing poems such as "Something Told the Wild Geese" by Rachel Field, "Indian Children" by Annette Wynne, or "Afternoon on a Hill" by Emily Dickinson.

A poem to be memorized should be short, not exceeding twenty lines. The poem may be read from textbooks or the chalkboard, or it may be mimeographed and distributed among the children. After the poem has been read through by the teacher, it may be read by someone in the class who reads well. The teacher will then assign the first two lines to be memorized. These lines can be practiced several times by the group. Then two additional lines can be learned in the same

way. Thus the class will have learned four lines on the first day. On the second day these four lines should be practiced, and four additional lines added, two at a time, until the whole poem has been memorized. The students can practice individual and choral recitation once the complete poem has been memorized.

Radio Programs

During the school year, station WHA in Madison, Wisconsin, broadcasts "Book Trails," a literature program designed for children in grades four through eight. Children are usually very receptive to the stories and poems presented in this program. Each spring, the station announces its program plans for the year. The Book Trails Manual, a guide containing suggestions for preparation and followup for each program, is published in September and can be purchased from the radio station.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 35-39.

CHARACTERISTICS OF AN EFFECTIVE READING PROGRAM

Since there are variations in schools, teachers, administrators, and communities, just as there are variations in reading skill, there is no program for teaching reading that is always best. A program that may be ideal for one school may be completely at odds with the situation in another school. There are, however, certain criteria or characteristics that are ordinarily present in good reading programs. These may be outlined as follows:

1. A suitable and stimulating environment in classroom and school
   a. Active use of the outcomes of reading
   b. Well-lighted, comfortable, colorful classrooms
   c. Movable and adjustable furniture
   d. Interest-catchers, such as a library corner or reading corner
   e. Constantly changing and attractive bulletin boards

2. Materials that are widely varied and plentiful
   a. A well-managed and well-equipped central school library or, at the very least, a classroom library that is changed frequently
   b. A wide variety of interesting reading materials, including the subject areas
   c. Readily available records, films, filmstrips, and other audio-visual aids
   d. Materials of many types, representing many interest areas, appropriately graded for the group

3. Serious attention to a program of readiness for reading at the beginning and at each succeeding developmental step
   a. Understanding on the part of the total faculty of the importance of informal readiness as well as formal readiness at the beginning of school

b. Provision for the readiness aspect of every lesson in every grade
c. Adaptability of teachers to fit developmental levels of children instead of some arbitrary expected grade standard

4. Morale and enthusiasm of the teaching staff high
   a. Good communication between administration and teaching staff, and among teachers
   b. Support by the custodial staff
   c. Good salary levels, security, and reasonable classroom load
   d. Strong but democratic administrative and/or supervisory leadership, providing for continuous growth of staff members
   e. Willingness to investigate new and different materials and approaches

5. Reading taught in the content subjects, and reading instruction integrated with instruction in other areas of the curriculum
   a. The reading of content subjects such as mathematics, social studies, or science, taught as a part of that subject, and not expected to carry over completely from the reading period
   b. Wide reading in reference works and other sources supplementing the textbook, or use of a unit approach

6. The reading program systematic, well-balanced, and complete
   a. Instruction given in all fundamental aspects of reading
   b. All forms and types of reading included, with the emphasis always on meaning
   c. Guidance of the children toward self-direction and independence, utilizing both cooperative and individualized approaches

7. Instruction adapted to a wide range of individual differences
   a. Grouping flexible and adapted to needs and capabilities
   b. Materials varied in level and type
   c. Teacher-consciouness of particular problems of each individual and attempts to provide special help
   d. Both individual and group approaches

8. Systematic appraisals of progress
   a. Tests and many other evaluation techniques used, but chiefly for diagnostic purposes, leading toward effective teaching
   b. Staff deeply concerned with the welfare of children and continually attempting to improve practices.

9. Adequate provision for remedial treatment of children who show serious reading retardation
   a. All teachers with some training and interest in remedial techniques
   b. Special provisions made for some children
   c. Investigation by administrators of newly available funds for remediation

10. Recognition of the importance of good home-school relations
    a. The child's progress carefully interpreted to the parents
    b. Use of PTA, parent study groups, programs, school newspapers, and other means to convey the importance of the reading program and some knowledge of what is being done

Note: More information regarding characteristics of an effective reading program may be obtained by consulting Bond and Wagner, Teaching the Child to Read, chap. iv; DeBoer and Dallman, The Teaching of Reading pp. 383-89; Strang and Lindquist, The Administrator and the Improvement of Reading, pp. 49-50.

PROBLEMS TO AVOID IN READING PROGRAMS

In addition to problems that are related to the characteristics mentioned in the preceding section, there are several other problems that may appear in a reading program to the detriment of learning. The brief discussions following the problems stated below may help in dealing with similar situations that may arise.

1. The reading situation should be stimulating, but must not bring undue pressure to bear upon the child or the teacher.

Pressure may be fostered by the parents or other members of the family, from the child himself and his own perceptions of his situation, from the school, or from a threatened teacher. If the emphasis in the school is on covering a certain amount of material at each grade placement, or if there is a highly competitive atmosphere, this pressure will be reflected in poor pupil performance. The normal reaction to pressure is to back away from the situation causing the pressure feeling. Consequently, pupils who feel a pressure in regard to reading will tend to avoid reading whenever possible. Developing proficiency at any level is preferable to covering several books without true learning--the maintenance of the desire to learn is a much more important outcome than temporary skill.

2. Methods used in instruction should be carefully selected so that habits that are detrimental to efficient reading will not develop later.

Some methods that seem to do an outstanding job of developing reading skill in the early stages exact their toll later. When a new or different method of teaching reading is being evaluated, the evaluation should follow the child for several years. An overemphasis on oral reading or on phonics, for example, may produce a reader who can never progress beyond the speed of speech, which means that he will be unable to cover the materials assigned in high school or college; or these emphases may produce a reader who calls words beautifully but pays little attention to their meaning.

3. Evaluation of achievement must be complete and continuous so that the student may proceed in a directed fashion.

Proper instruction depends on the timely diagnosis of weaknesses and needs of class groups and of individuals. Continuous student records that can be examined by the student himself as well as the teacher,

especially in intermediate and upper elementary grades, will show the student the reasons for needed help. This will, in turn, make it easier for the teacher to offer this help.

4. Content of reading materials should coincide as far as possible with the pupils' centers of interest.

If the materials to be read are not in the children's sphere of understanding, attention will lag. One of the essentials for efficient teaching is attention. Stories that are far outside the experience and interest of the group will lack meaning and purpose. What they should have must be fairly close to what they now have, or they will not be able to progress. Selection of materials should perhaps be made with the help of the children, as well as curriculum experts and teachers.

5. Children should not be asked to read at frustration level.

When a child misses more than one word out of every running twenty words in oral reading, he is at frustration level. The load is too large for him to carry--he cannot learn that much. Many low-achieving children are asked to do this every day. Is it any wonder they object, become behavior problems, reject reading and teachers? The emphasis should be on moving ahead only as fast as the individual can move successfully, and thus on the prevention of reading problems.

6. The skill-building program should not be isolated from regular reading.

Skills presented in isolation tend to remain in isolation. Application of the skill-building exercise to words from the reading lesson, which have meaning, is essential. Separate phonic systems, while appearing to add skill, may not transfer well, especially with the slower half of the normal class. Phonic and structural analysis is a portion of reading, not an end in itself.

7. Workbooks must contribute to the learning of the child.

A workbook can be a very valuable adjunct to the reading program if properly used. The teacher should not merely tell the pupils to "go to work" on it. The workbook is a teaching tool designed to supplement skills presented in the reader, add new skills, and provide repetition. The teacher should explain the purposes, go through the procedure to be used in the exercise, and make certain that all children know what to do before they start to work independently. Workbooks are often assigned to pupils who already know quite well the skills presented, and who would profit more from other materials. They may be used as a crutch by a teacher in place of originality and creativity, or used merely to keep children busy while the teacher works with other groups. This latter problem is not ordinarily the fault of the teacher, but a result of overcrowded classrooms. In any case, however, it means that the workbook is not worth the money the school is spending for it.

8. The goals and objectives of the reading program should reach far into the future and not be confined to what is likely to be met during the next year of school.

Over concern with what the next teacher will expect tends to blind the teacher to the final goals of the teaching of reading. The ultimate result of the program should be a student with efficient, independent reading habits, prepared for responsible citizenship and ability to profit from reading on hiw own.

Further discussions of these and other principles and problems of reading programs can be located in burton, Reading in Child Development, pp. 237, 542-47; Heilman, Principles and Practices of Teaching Reading, pp. 3-20; Hildreth, Teaching Reading, pp. 39-40; and Tinker and McCullough, Teaching Elementary Reading, pp. 250-52.

METHODS OF TEACHING READING

Most sources in the teaching of reading will either explain several methods briefly or expouse one method to the exclusion of others. It is difficult to locate a complete discussion of the many possible approaches to reading. The attempt here, then, will be to present each of the most popular methods used in the past one hundred years in schools in the United States, and give further references which discuss each of them more completely. The reader should realize that many variations of any particular method may be possible, and that it is extremely rare for a "pure" method to be continued in operation in a classroom for any period of time.

Experience Method

With the experience method the teacher takes advantage of the interests and background of the children to produce reading material with which to teach. Children (as individuals, in groups, or as a total class) relate experiences, and the teacher writes down (usually on the chalkboard as a first step) some of the things they say. Later the teacher can transfer the experience story to a large chart. Sentence strips and word cards can also be made for matching purposes, to use in games, or for other activities.

Usually, one child after another reads successive sentences, and then a child or two will read the entire story. If the chart is to be permanent, tagboard is usually used; but in general, since most experience stories are somewhat transitory and not worth going over too many times, newsprint is used as chart paper. In the primary grades, manuscript form will be used for the lettering because manuscript letters approximate typed or printed material. A felt pen, a black or colored crayon, a ballpoint pen, or rubber letter-stamps can be used to form the letters, but legibility and the distance of the reader from the chart must be considered. For most group teaching, capital and tall letters should probably be about 1½ inches high, the small letters one-half that tall.

Possible advantages of the method:

1. The vocabulary is the child's own. Meaning and understanding are already present.

2. The stories, since they come from the children, are almost certain to be interesting to the children.

3. Important phases of comprehension such as sequence and organization, summarization, and attention to expression are included naturally.

4. Individual differences can be rather easily accommodated since the teacher does control both the production and the reading of the story.

5. Reading is not formal or remote--not a separate subject, but a natural outgrowth of experience.

6. Great flexibility of content is permitted.

Possible disadvantages of the method:

1. Vocabulary control is difficult. If too many new words are introduced at once, the child may learn none of them.

2. Meaning vocabulary may differ considerably from child to child within the group, and the most advanced pupils are more likely to control the making of the story.

3. The reading material developed may lose its initial interest if used many times.

4. Since the teacher must spend a great deal of time and effort in making the charts, he may not be able to spend enough time in other areas of the curriculum.

5. Pupils tend to memorize the materials, giving them a false impression of the act of reading.

6. Sight vocabulary may not be repeated often enough in varying contexts to ensure complete learning, and a great deal of guessing at words may result.

7. Literary quality is not likely to be high; the content may be restricted; the organization and sequence may be poor.

8. It is often difficult to include material from all of the children in the group; since the charts are usually quite short, it is even difficult to get all of the children to read something after the charts are made.

In spite of the many objections possible, the experience method is a good approach to use in beginning reading and offers an easy transition to books. It can also be used as a valuable supplementary method

to printed materials, adding interest and flexibility. When used as a pure method, however, the disadvantages tend to rapidly overcome the advantages, especially at stages beyond beginning reading.

Note: For more information see Burton, Reading in Child Development, pp. 213-31; Gans, Guiding Children's Reading Through Experience, entire pamphlet; Herrick and Nerbovig, Using Experience Charts with Children; Lee and Allen, Learning to Read Through Experience; Allen and Allen, Language Experiences in Reading: Teacher's Resource Book.

Sight Methods, or "Look and Say" Methods

Several methods of this type have been utilized, all having the same theoretical basis. Names most often used are sight-word method, word-phrase method, and sentence-story method, depending upon the length of the printed unit used for basic recognition.

In the word method, the teacher puts a word on the board or uses a chart. He pronounces the word, has several of the children pronounce it, and then combines it with other words to form sentences. Pictures are used to introduce words inasmuch as they are related more directly to children's experiences than the abstract printed form. The words are recognized at first by general shape or configuration.

The word method is not particularly new. John Amos Comenius, author of the first illustrated textbook (1658), not only introduced pictures as aids in learning, but also suggested the word method of teaching reading. The first American educator to recommend the word method was Samuel Worcester, author of Primer of the English Language (1828).

Gradually other proponents of new methods suggested that there was more meaning in a phrase, a sentence, and finally an entire story than there was in the word and that the meaningful unit should be lengthened. The sentence method presents an entire sentence at a time; the sentence is divided into words that are then used in many different sentences. In the story method, the teacher reads a story over and over until most of the children have memorized it. He then shows them the first sentences, reads the sentences aloud, and has the children say the lines as they look at them in print.

Each of these methods rests on the initial presentation of meaningful units. Through repeated exposure, the child learns to associate the meaning and pronunciation of words he can speak with the printed forms of those words. Gradually the oral stimulus is omitted, and the sight of the symbol by itself will convey the meaning. In all respects, these methods put the emphasis on meaning. The child will recall printed form dog, we first talk about dogs so that the child will recall former experiences with this symbol. We say the word "dog" and he repeats it. Then we show him a picture of a dog, if possible, and at the same time show the printed symbol--always pronouncing the word since the spoken form is known. Soon the child will extend the chain of his experiences to include this new stimulus, and he will associate the printed form with the spoken form and with his previous feelings and concepts about dogs. The discovery that printed words "talk" is one of the first steps in learning to read.

Where the word method is carried to extremes, lists of isolated words are used. The children are drilled on these words and are required to recognize them at sight. Flash cards are used merely to vary the order of presentation. In this way the meaning of the word vanishes and the advantage of the meaningful unit is lost.

Where the method is not so extreme, words are introduced gradually in context and repeated extensively, varying the context. The teacher then begins to develop greater observation of the details and smaller features of these words. The words are learned before the names or sounds of the letters inasmuch as the letter or sound is not a meaningful unit when separated from the word.

Some <u>advantages</u> of the "Look and say" method, whether used with words, phrases, sentences, or stories, are these:

1. The children associate meaning with their first attempts at reading; the emphasis is on comprehension from the very beginning.

2. Appreciation of reading as an enjoyable activity may come rapidly since it does not take long to develop ability to read a simple story in which many of the words are repeated. Incidentally, such repetition in itself is often an enjoyable activity for children.

3. Learning larger units rather than smaller units (such as letters), tends to make reading more rapid and adds to the speed of understanding at later stages of development when such speed becomes more necessary.

4. A child tends naturally to learn by larger units first and then learns to break the larger units into components since the larger units are already familiar to him in another form.

Some <u>disadvantages</u> of this method are likely to be these:

1. The children may not look at the word when it is being pronounced for them and therefore do not carry through the expected association.

2. Adults tend to think in terms of smaller building blocks of reading and language and may object strenuously to the method. If this is expressed to the child, even indirectly, he will lose confidence and therefore learn poorly.

3. A child who fails in the beginning has no method of proceeding on his own, since if this method is used exclusively no word attack is possible in the beginning stages. Someone must always pronounce the unknown word.

4. If the language background of the child is different from that of others in the group and not suited to the school form of language, a long period of language readiness is necessary.

For further information, see Anderson and Dearborn, <u>The Psychology of Teaching Reading</u>, pp. 138-55; Heilman, <u>Principles and Practices of</u>

Teaching Reading, pp. 108-18; Smith and Dechant, Psychology in Teaching Reading, pp. 198-201.

Word-Attack Methods

Two methods are included in this category, those usually called phonetic analysis and structural analysis. A general description of the two methods will be presented here.

The Phonetic method involves associating basic speech sounds with letter symbols and combinations of letter symbols in order to identify words. In the phonic method, as originally conceived, the teacher started the reading program with drill on letter sounds as the first step in reading. The next procedure was to teach the child how to blend the sounds together in words that could be recognized and that were regular in sound, starting with two-and three-letter words. After drill on words incorporating the sounds was finished and the children knew some words, books and stories were introduced. Writing or tracing was (and is, in present-day phonetic systems) often incorporated into the method, especially for nonphonetic words.

Structural analysis means the recognition of new words by noting the known roots or word parts and combining these with inflectional endings (as -s, -ed) or with prefixes and suffixes, and the recognition of compound words formed from known words. Syllabication and accent are also usually considered as part of structural analysis. This approach to reading is never advanced as a full approach, as is phonics, but always appears as supplemental to other methods (phonics, the basal reader, the sight method). Some sight recognition of word parts (the root or common parts of words) is essential in the beginning stages of structural analysis if further progress is to be possible. The inclusion of the analysis of word structure in a reading program has been shown to have real value, especially for the brighter children.

These two methods are called synthetic methods since the reading results from "putting the pieces together."

In general, the advantages are these:

1. The child who is able to learn this way rapidly develops independence in discovering for himself what the word is.

2. Oral reading and pronunciation may be improved.

3. Material that is quite difficult may be given children to read in the primary grades. (The reading may, however, be mere word calling.)

4. The method works in some individual cases where the visual approach does not.

The following may be the disadvantages:

1. The program is rather rigid and incorporates a large amount of drill in the early stages. Many children reject this type of program.

2. There is no real interest in the beginning stages because it is drill and not true reading.

3. There is little attention to meaning; attention is focused on sound, and comprehension tends to suffer.

4. This method is apt to produce readers who read in a slow, labored fashion with much lip movement and vocalization.

Note: Refer to Chall, Learning to Read; the Great Debate; Durkin, Phonics and the Teaching of Reading. Gray, On Their Own in Reading; Harris, Effective Teaching of Reading, pp. 190-211; Heilman, Phonics in Proper Perspective; Smith and Dechant, Psychology in Teaching Reading, pp. 194-98.

The Alphabet-Spelling Method

In this method the names of the letters are taught first. Then the letters of words are named in sequence, and finally the word is pronounced. In many languages this procedure is more effective than in English, since in English the names of the letter may have little to do with their sound; for example, are-ay-tee, as in rat. The method was widely used from the seventeenth through the nineteenth century, and the preface of the McGuffey primer states that this method can be used with that book. Because of the differences between names of letters and their sounds, however, the phonetic method gradually supplanted the alphabet method.

Using this method with the English language has no apparent advantages, and the disadvantages are those of the other synthetic methods (phonics and structural analysis) with the added problem of the lack of correspondence between names and sounds of letters.

See: Burton, Reading in Child Development, pp. 209-10; Strang and Bracken, Making Better Readers, p. 12.

Oral Reading Method

Incorporated into nearly all other methods is the oral reading approach. It can hardly be called a method in itself. It is mentioned here because prior to 1920, it was considered a method since it tended to consume a great deal of time in classroom practice. There is still some controversy over the amount of oral reading that should be included at various stages.

When children are in the beginning stages, it is important for the teacher to detect an error in reading as it occurs so that it can be immediately corrected and not repeated. Furthermore, oral reading tends

to provide the intermediate step from spoken to printed language. Consequently, the primary grades should include much oral reading. On the other hand, after the initial stages of reading instruction, a great deal of oral reading does not add much to the reading program, and oral reading around the group may become a problem rather than a help. Oral reading will be discussed more thoroughly in Unit Three of this series.

Note: Refer to Heilman, Principles and Practices of Teaching Reading pp. 176-79; Tinker and McCullough, Teaching Elementary Reading, pp. 203-13.

The Non-Oral Method

In several articles and studies between 1937 and 1945, McDade and Buswell reported on a method of purely visual reading that omitted the spoken portion of the lesson entirely. In this method pupils are told not to say the words even to themselves. Instead, words are shown in conjunction with pictures, objects, and actions, and a period of oral preparation precedes the reading lesson. The oral symbol and the printed symbol are never presented together as in other methods.

The idea here was to induce a "see and comprehend" process without the intermediate step of "saying," and in this way to overcome the problem of vocalization. In careful experiments with this method, however, there was no significant difference, even in terms of lip movement, between groups taught in this manner and groups taught with usual methods of involving oral reading. These experiments demonstrated the unimportance of the method as compared with the factors of child development and the spread of individual differences in a school population, and should be remembered when any pure method is advocated.

See: Guy T. Buswell, "Non-Oral Reading: A Study of Its Use in the Chicago Public Schools," Supplementary Educational Monographs No. 60, Chicago: University of Chicago Press, 1945.

The Audio-Visual Method (New Castle Plan)

In a number of articles in professional journals, Glenn McCracken has presented results of experiments in New Castle, Pennsylvania, with a somewhat different method. In this method, colored filmstrips were developed for use with a basal series. The content of the filmstrips is parallel to, but not identical with, the content of the series. All initial instruction for each lesson is given in the filmstrip, and projected images of the reading materials are used. The tests themselves serve as testing and practice materials. Data presented show extremely favorable results, although some authorities question the controls used and the amount of time spent in this program in comparison with others.

A new series of readers written by McCracken and Walcutt and published by Lippincott follows this idea to some degree. The readers also incorporate much phonics.

The advantages would seem to be the following:

1. The method elicits high interest and attention.

2. There is careful preparation (readiness) for every lesson through the use of the filmstrips.

3. The large colored projection is vivid, the room is semidark, and there are few things to distract the attention of the pupils.

4. The size of print may be better adapted to farsighted young pupils than is the print in books, and it is presented at a distance rather than close up.

5. Since the text is presented in projected form, the group can work together on the same materials, and since it is projected on the chalkboard, underlining and other forms of marking may be used. These techniques are not practical when using a book.

Possible disadvantages are these:

1. Since the lessons are "canned," the creative teacher has little opportunity to do special things for his group to accommodate the ways in which they are different from the usual class.

2. The transfer to the printed page may present some problems.

3. Use of a wider variety of materials is not as likely because of the larger amount of time spent with this approach, and the dearth of adapted materials.

4. Utilization of grouping and other adaptations is difficult.

For further reference, see: McCracken, "New Castle Reading Experiment: A Terminal Report," Elementary English, Vol. XXX (1953), pp. 13-21; or "The Value of the Correlated Visual Image," The Reading Teacher, Vol. XIII (1959), pp. 29-33.

The Kinesthetic Method

In 1921 Grace Fernald described a technique that has since been used with much success, especially in remedial reading. The basic method is as follows:

1. In early stages the child is asked to tell a few words he would like to learn and these are taught one by one. Then he is encouraged to compose a little story. These stories are typed for him. The method of teaching words changes as he improves and occurs in four stages, as follows:

a. Tracing. The word is written or printed on strips of paper (4x10 inches), and the child traces it with his finger, saying each part of the word as he traces it. He practices until he can write it from memory, tests himself on a scrap of paper, and compares it with the original. He then uses the word in his story. Each new word learned is placed in an alphabetical file. In this method, finger contact with the paper is important. The child never copies a word but rather writes from memory and then compares with his model. The word is always written as a whole. Pronunciation by parts must accompany the tracing, and transfer is provided by the teacher's typing whatever the child has written.

b. Writing without tracing. After some time in the above stage, differing with each child, the child does not need to trace all words. At this point he looks at the word, says it to himself several times, and writes it from memory. Cards are substituted for the strips but are still filed alphabetically.

c. Recognition in print. At this point it becomes unnecessary for the child to write each word or to have each word on a card. The child looks at the word, is told what it says, pronounces it once or twice, and writes it from memory. Reading in books usually starts at this time though the books are often much more difficult than preprimers, (Note the similarity here to the "look and say" approach, but with the addition of writing.)

d. Word Analysis. The child begins to note the resemblances of the new words he meets to known words, and it is no longer necessary that he be taught every new word. Phonic sounding of word parts is not allowed in this method but skill in word analysis gradually develops through the larger, similar structural portions.

2. Total nonreaders start at stage a. Children who are having less difficulty in reading start at stage b. Difficult as well as easy words can be taught from the very beginning. Sand trays may be used instead of paper strips for practice.

Advantages of the kinesthetic method are these:

1. Careful and systematic study of words with a consistant left-to-right direction of attack is inherent.

2. A large amount of repetition and constant checking is provided, and words tend to be retained well.

3. Errors can be noted and corrected immediately, and the child has a good sense of his own progress since his file keeps track of the words he has learned.

4. The other sensory impressions received from the fingertips and from the writing tend to reinforce the visual and auditory stimuli and are especially important when a child is not a particularly adequate visual or phonetic learner.

Disadvantages often mentioned are the following:

1. In large groups the amount of time the teacher must spend in making strips, checking, and other tasks may be exorbitant. The teacher must be well organized and preferably should have a smaller group than is usual in the regular classroom.

2. The method tends to be slow, especially for those who learn readily by visual methods.

3. The use of books may be put off for some time. This may tend to divorce reading from books in the mind of the child and lead to some transfer difficulties.

4. Young children have a tendency to spill the materials that must then be picked up and again alphabetized.

See Fernald, Remedial Techniques in Basic School Subjects.

Individualized Reading

In recent years this new approach has had a number of advocates. It is based on the principle of self-selection and on individual pacing of reading materials used. Basically, each child selects a book he wants to read. The teacher has individual conferences with each child, usually four to ten minutes for each. During at least a portion of this time the child will read orally to the teacher. Careful records are kept on each individual and the teacher can set up skill-building groups as the children reveal their needs during the conferences. Basal readers are not used but rather a variety of trade books. The learner is to have the opportunity to explore a wide assortment of reading materials so that his self-selection is truly his own. Suggestions are possible in this context but only when the child asks for suggestions.

An adaptation of the individualized reading approach is that of multilevel materials such as the SRA Reading Laboratories and some programed materials. The comments made here do not particularly apply to the multilevel materials approach, but rather are concerned with the pure individualized methods.

Advantages of this method appear to be the following (though careful evaluation has not yet been completed):

1. Self-selection of materials keeps interest and motivation at a high level.

2. Individual differences in ability are taken into account more fully than by any system of grouping, and individual teaching more nearly reaches particular problems. Children are not compared directly with one another.

3. A larger amount of reading seems to result.

4. A closer personal relationship between the teacher and the child may result from the individual conference sessions.

5. Independent work habits, self-confidence, and self-direction tend to be fostered.

Limitations of this method appear to be these:

1. The skill-building program is difficult to handle, since every child is reading in a different book, using different words, and meeting different problems. Systematic instruction in these skills may be lacking.

2. Record-keeping in a large class can become a major problem.

3. Children do not always select reading books on a level which they can profit. Research suggests that children vary the grade level of their choices continually. Poor readers tend to select books that are too difficult for them.

4. In cases of difficult problems, too much extra time may be devoted to particular individuals who cannot profit from this time to a justifiable degree.

5. There are some advantages to working with others in a group at least a part of the time. These advantages may not be attained in a completely individualized approach.

6. There is need for a tremendous, constantly changing variety of books.

Note: Refer to Barbe, Educator's Guide to Personalized Reading Instruction; Darrow and Howes, Approaches to Individualized Reading; Lazar, A Practical Guide to Individualized Reading; Spache, Toward Better Reading, pp. 150-65; Veatch, Individualizing Your Reading Program.

Neurological Impress Method

This is a new remedial method for use with older children who are severely handicapped in reading. It is individual, and employs oral reading exclusively. It was developed by Dr. R. G. Heckelman while working at the Merced County Schools Office in Merced, California.

In this method the pupil and the teacher read together, orally. In the initial stages the instructor reads loudly and slightly faster than the student. As a more fluent reading process is established in the student, the instructor lowers his voice and/or reduces his speed so that there is a tiny lag behind the student's reading. The instructor accompanies the words he is reading with a smooth continuous motion of the index finger under the sentence, and the student may take over this activity later. No checking of the understanding is used, the concern being with the flow of the words rather than on any kind of accuracy of word calling or understanding. The disabled reader is placed slightly to the front of the teacher, both hold the book, and the voice of the teacher is directed into the ear of the student at close range. No attention is given to a preparation for the story, to the pictures, or to the teaching of phonics; but the teacher comments positively as to

the success of the child and calls attention to the new fluidness with which he is now reading. Students are allowed to take materials home to read and are encouraged to read for themselves.

Advantages of this method appear to be the following (though very little research on its effectiveness has been completed):

1. There is a great deal of personal support given to the reader.

2. No checking is done, and this should help to give the reader confidence.

3. When the reader does not know a word, he is given the word immediately without embarrassment or concern, and the story flows on without interruption.

4. Though there may be a good deal of question about the neurological foundation of the theory behind this method, it is obviously a very direct and straight forward method, so that the advantage may be seen immediately by the disabled reader.

Limitations of the method appear to be:

1. In the writer's own tryouts of this method in the reading clinic, it would not appear to work well with most younger children. Some facility in reading is necessary first, before the pressure for fluency makes sense.

2. Certain personality types do not seem to react well to the closeness of the teacher and the pacing by the teacher.

3. The tracing under the words with the index finger can be eliminated in many cases, and probably would be a gain if eliminated with many children, as long as they can read most of the words.

4. Because of the strain of continuous oral reading, a fifteen-minute period at one sitting seems to be sufficient.

5. There is a danger in developing a word-caller who pays no attention to meaning as he reads.

Combinations of Methods

Most teachers today teach reading through a combination of many of these methods, using the basal readers as the vehicle for presentation. There is no question that a combination method, rather than any one of those mentioned separately here, is more likely to help more children learn to read. This is obvious from the lists of advantages and disadvantages given for each method. And since there are differences in learning rate, in kind of thinking, in stimuli, that make the greatest impression, and in every aspect of learning among individuals it is only reasonable to attempt to reach more of these individuals by including parts of many methods.

Teachers reading this explanation of pure methods are urged to adapt ideas from all those presented for the benefit of their own classes and never to attempt to become complete purists in method. Utilizing a single method in teaching reading to the exclusion of other methods also excludes the possibility of learning for some children.

100

From: Lawrence Carrillo, "The Reading Program, K-6", Science Research Associates, Inc., Unit One, October 15, 1968, p. 1-25.

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Childhood (7-11 years old)

IV. Reading

1. Program OBjective: To acquire readiness for reading.

Emphasis: Some program emphasis

Pre-Assessment: Through discussion ascertain child's ideas of the title "Radium Treasure."
Sample Questions
*What does the term "treasure" make you think of?
*Why do you suppose radium would be a treasure?
*Do you think this story is about a treasure hunt?

Example of an instructional (performance) objective for this level:

By recalling or acquiring necessary experiences and information (including vocabulary), a child is ready to read a selection.

Learning Opportunities: Look up the word "radium" in a reference book. Try to find out answers to these questions:
a. What is radium?
b. Who discovered radium?
c. Where and when was radium discovered?
d. Of what use is radium?

Time: 20 minutes

Evaluation: Ask child to read "Radium Treasure" and question content to determine effectiveness of the preliminary preparation. Level 1: A child should be able to use word recognition skills and context clues to interpret unknown words. Level 2: A child should be able to use word recognition skills and context clues, interpret unknown words, and associate a treasure hunt to his own previous experience. Level 3: 90% of the children would have achieved Level 2.

2. Program Objective: To associate a printed word with not only spoken sounds but also meaning.

Emphasis: Strong program emphasis.

Pre-Assessment: Have children listen to, read, and discuss advertisements on T.V. and in magazines. Observe children's ability to interpret plausible facts from exaggeration.

Example of an instructional (performance) objective for this level:

To recognize that printed symbols stand for ideas.

Learning Opportunities: Have children collect and bring in advertisements. Recognize words of exaggeration. Observe words specifically printed either in bold or large print and discuss meaning conveyed by print size.

Time: 30 minutes.

Evaluation: Ask children to interpret a TV commercial or magazine advertisement. Level 1: A child should be able to recognize words of exaggeration. Level 2: A child should be able to recognize words of exaggeration and discuss meaning conveyed by size of print. Level 3: A child should be able to recognize words of exaggeration, discuss meaning conveyed by size of print.

3. Program Objective: To be aware of similarities and differences in reading and speaking.

Emphasis: Little program emphasis

Pre-Assessment: Observe child's apparent awareness of similarities and differences in speaking and reading.

Example of an instructional (performance) objective for this level:

A child should be able to state a specific similarity and a specific difference in reading and speaking.

Learning Opportunities: Read a poem "Ships of Free America" from Adventures Here and There, American Book Company, Atlanta, Georgia. p. 133f. Discuss such phrases and lines as to meaning and content. "Be not afraid" (Line 8) "Beneath blue skies of gray." "The 'Clermont' first was made." "Translate" the above in spoken language.

Time: 5-10 minutes.

Evaluation: Ask children to restate words of poem as they would ordinarily speak them. e.g. * "Do not be afraid.", "Don't be afraid." Level 1: A child should be able to restate words of a poem as they would ordinarily speak them. Level 2: A child should be able to restate idea of poem in his own words. Level 3: A child should be able to compose a short verse showing the mechanics of formal composition.

4. Program Objective: To recognize the nature of meaning of what is read; to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says.

Emphasis: Some program emphasis

Pre-Assessment: Question child to determine his ability to reach a logical conclusion.

e.g. * What will _____ and _____ lead to?
* If _____ continues to _____, what is likely to happen?
* What would happen if _____?

Example of an instructional (performance) objective for this level:

Having been presented with certain facts a child should be able to deduce an implied conclusion not specifically stated.

Learning Opportunities:

CRITICAL THINKING ACTIVITY FOR
DEVELOPING INFERENTIAL REASONING

In many stories, articles, or textbook chapters you read the author does not tell you everything in specific statements. He provides you with enough information so that you can decide for yourself by reading between the lines or by putting all the evidence together to "infer" his meaning.

Read the following paragraph and see if you can infer the answers to the questions listed below it.

> The sun was not far up in the sky, but it was already hot. Jim set his lips and frowned as he pushed the mower back and forth, back and forth, across the front lawn. "Dad sure was right," he muttered to himself. "What's the use of having an old lawn out here at the cabin anyway? Women....that's the trouble. All they can think about is pretty little flowers...pretty green grass...Shucks!"
>
> The door opened, and his mother called, "Jim, Breakfast is ready, and you can eat just as soon as you've finished that lawn. And just remember this: Do it right or there'll be no fishing for you today."
>
> "Aw, Mom," Jim grumbled, "have a heart. I'm hungry. Besides, we're not going fishing. We're going clamming, and the tide'll start coming in before I even get there."
>
> "You heard me," his mother answered firmly. "If you had taken care of that job yesterday when you were supposed to, you'd be ready to go." She closed the door with a slam.

Time: 1 class period as needed

Evaluation: Check student's accuracy in answering the following questions:

In each pair of questions below, the first question asks for an inference, and the second calls for verification of an inference.

1. How does Jim feel? (annoyed)
2. How can you tell how Jim feels? (Line 2-Jim grumbled)
3. Where is the cabin? (Near sea-or bay)
4. What words and phrases help you determine the location of the cabin? (clamming)
5. What time of day is it? (early morning)
6. What evidence can you find to tell you that it was morning? (Breakfast-sun not high)
7. What is the time of year? (summer)
8. What words and phrases help you determine the time of year? (Mowing lawn; hot)

5. Program Objective: To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.

Emphasis: Little program emphasis

Pre-Assessment: Listen to child's oral interpretation of a reading selection.

Example of an instructional (performance) objective for this level:

Given the opportunity to read orally, a child will read with expression, fluency, and interpretative meaning.

Learning Opportunity:

THE KING WITH A TERRIBLE TEMPER

Divide the group into five units as indicated. Each group responds with appropriate response when its Key is given in the reading of the story. 2 or 3 children could take turns reading the story content.

Key:	Characters	Response
1.	Narrator	Reads story content
2.	The King	G-r-r-r
3.	Fat Daughter	Ka-plunk
4.	Thin Daughter	Whistle
5.	Beautiful Daughter	A-a-a-a-ah
6.	Handsome Prince	A-ha

Narrative

There was once a King with a terrible temper (G-r-r-r). He had three daughters. The eldest was very fat (Ka-plunk); the second was exceedingly thin (Whistle); but the youngest was very beautiful (A-a-a-a-ah).

Now in a nearby country there lived a handsome prince (A-ha). One day he came to the palace of the King with a terrible temper (G-r-r). "I have come," said he, "to seek a wife among your daughters" (Ka-plunk, Whistle, A-a-a-a-ah). First he was presented to the eldest and, well, the heaviest daughter (Ka-plunk). "She would eat too much," said the handsome prince (A-ha). Then appeared the daughter who was very thin (Whistle). She did not please him either, and he said, "But I heard

that you had a young and beautiful daughter!" (A-a-a-a-a-ah). This displeased the king with a terrible temper (G-r-r-r). Said he, "You can't rob my nursery for a bride!" "Well," came the reply, "I cannot love your oldest daughter (Ka-plunk), and I don't like your thin daughter (Whistle)."

Just then on the stairway appeared the youngest and most beautiful daughter (A-a-a-a-ah). Rapture filled the heart of the handsome prince. (A-ha), and he cried, "I will take your youngest daughter!" His words greatly angered the king with a terrible temper (G-r-r-r). "Call out the guards," he thundered, "and turn out this upstart of a prince!" (A-ha). But the suitor immediately seized in his arms the willing princess (A-a-a-ah). With her he rushed out. When the royal court reached the door, all they could see was a cloud of dust raised by the hooves of the galloping horse (sounds).

So ends the romantic tale of the King with a terrible temper (G-r-r-r), his fat daughter (Ka-plunk), his thin daughter (Whistle), the youngest and most beautiful daughter (A-a-a-a-ah), and the handsome prince (A-ha) with the galloping horse (sounds).

Time: 10-15 minutes of reading period.

Evaluation: Tape oral reading for playback evaluation by students in areas of expression, fluency, and interpretative meaning. Level 1: A child should be able to recognize 25% of the words from his experience chart. Level 2: A child should be able to recognize 50% of the words from his experience chart. Level 3: A child should be able to recognize 75% of the words from his experience chart.

6. Program Objective: To expand one's recognition-vocabulary in quantity and quality.

Emphasis: Strong program emphasis

Pre-Assessment: Note difficulty child encounters with words having prefixes and suffixes in his regular reading.

Example of an instructional (performance) objective for this level:

Given instruction on determining root words, a child will expand his recognition-vocabulary in quantity and quality.

Learning Opportunities:

a. Teach prefix re
b. Generalize from known sight words containing prefix.
   e.g. Known word — New word
   return — repaint
c. Ask what is alike in both words
d. Erase "re" in known words; ask what word means
e. Add "re" again and ask how meaning is changed.

f. Write several roots, indluding "paint".
write
tell
paint
Discuss their meaning.
g. Have "re" added to each one and discuss changed meaning.
h. Ask child to give sentences using first the root word and then the changed word.
i. Have them read sentences containing root words as:
*John will paint the doghouse.
*Mary plans to write a letter to her grandmother.
*Jean, will you tell your story?
Erase the verb and write in its place the same verb modified by the prefix "re".
j. Discuss the change in meaning.

(Variation:

a. Write on chalkboard: Lillian told her story a second time.
b. Have sentence read.
c. Ask for suggestions for a shorter way of saying the same thing.
d. Write: Lillian retold her story
e. Discuss meaning of "re"
f. Provide practice

(Taken from Smith, Nila Banton Reading Instruction for Today's Children (New Jersey: Prentice Hall) 1963 p. 222ff.)

Alternate Opportunities:

* Scrabble
* Crossword Puzzles
* Word Bingo
* Word Rummy

Time: 10-15 minutes of skills instruction period.

Evaluation: Have children give orally or write prefix to match definition.

Choose correct definition in Column two to match word in column one.

___ 1. repeat	a. To take something away
___ 2. resell	b. To make something over again
___ 3. review	c. To look over
___ 4. remove	d. To play more than once
___ 5. remake	e. To say over
___ 6. unhappy	g. To paint over
___ 7. remind	h. To say over
___ 8. repaint	i. Not happy
___ 9. unwilling	j. To cause one to think of something again
___10. retell	k. Not willing

Level 1: A child should be able to get 5 out of 10 correct. Level 2: A child should be able to get 8 out of ten correct. Level 3: A child should be able to get 10 out of 10 correct.

7. Program Objective: To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words.

Emphasis: Strong program emphasis

Pre-Assessment: Determine through assessment work sheets the child's functional mastery of the dictionary usage of diacritical markings. Directions: Supply a word to match the diacritical marks.

$\bar{a}$ _____	$\bar{e}$ _____	$\bar{i}$ _____
$\breve{a}$ _____	$\breve{e}$ _____	$\breve{i}$ _____

Example of an instructional (performance) objective for this level:

Having been provided with a systematic and sequential program of word analysis skills, a child will be able to decode unfamiliar words.

Having been taught dictionary skills, a child will be able to use the dictionary spelling of a word to decode unfamiliar words.

Learning Opportunities: Tell the child the purpose of the respellings found in dictionaries. Have children turn to the key to pronunciation located in every dictionary. "To follow up with illustrations it is advisable to read the key through, with the children stopping, of course, to work out the pronunciation ar in **archive** when discussing the a so marked in the key, and the i in kiv when discussing the i so marked in the key. (The word, of course, should be one with which the children have had trouble, not necessarily the particular one mentioned.)

After the general introduction of the key the teacher will probably wish to concentrate on just a few of the sounds until the children have become thoroughly familiar with them. Then she will concentrate on a few more of the sounds at another time, and so on, until the children can interpret diacritical marks when looking up any word in the dictionary."

Smith, Nila Banton. Reading Instruction for Today's Children. (New Jersey: Prentice-Hall) 1963. p. 240

Time: 10-15 minutes of skill development time

Evaluation: Write on the chalkboard dictionary respellings of new words in material that the children are reading currently, and ask them to pronounce the words from their respelled forms. Level 1: A child should be able to pronounce 50% of the words correctly. Level 2: A child should be able to pronounce 75% of the words correctly. Level 3: A child should be able to pronounce 90% of the words correctly.

8. Program Objective: To read (silently) with ease, fluency, and appropriate speed.

Emphasis: Strong program emphasis

Pre-Assessment: "Bucephalus-A king's Horse" pp. 218-226
Adventures Now and Then American Book Company, Atlanta, Georgia, 1963.
For the independent activity, ask child to skim selection to find answers to questions such as the following. (Found in Teacher's Guide p. G254 of same text.)

a. What were a groom's duties? (p. 219)
b. How old was Alexander when he first saw Bucephalus? (p. 220)
c. How much did Philip of Macedon pay Philonicus for the horse? (p. 200)
d. How old was Alexander when he first set out to conquor the world? (p. 225)
e. What countries became part of Alexander's empire? (map, p. 224)
f. How did Bucephalus spend his old age? (p. 226)

Example of an instructional (performance) objective for this level:

Having acquired general reading skills, a child should be able to skim to locate specific information.

Learning Opportunities: "Teacher demonstrates skimming with a newspaper in which one rapidly glances at headlines to see if there are some about which she would like more information. She may then glance only at the first sentence in each one, and perhaps the main idea in additional paragraphs under some one of the topics. She may tell what she has found out." (Smith. p. 379)

Time: 10-15 minutes

Evaluation: Ask children to do an exercise such as the following: Skim a selection to find one particular bit of information. Level 1: A majority of the children should be able to locate a specific bit of information within a given amount of time. Level 2: 75% of the children should be able to locate a specific bit of information within a given amount of time. Level 3: 90% of the children should be able to locate a specific bit of information within a given amount of time.

9. Program Objective: To know the literary tradition of one's culture and other cultures.

Emphasis: Some program emphasis

Pre-Assessment: Give an inventory of child's literary background.

Example of an instructional (performance) objective for this level:

To read fairy tales, fables and myths to develop a knowledge and appreciation of other cultures.

Learning Opportunities: Read a variety of fairy tales, fables, or myths to the children.

Time: 5 minutes a day.

Evaluation: Utilize Creative Dramatics. Level 1: A child can identify the type of literature read by teacher. Level 2: A child can tell a fairy tale, myth or fable as requested. Level 3: A child can tell a variety of fairy tales, myths, or fables as requested.

10. Program Objective: To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

Emphasis: Some program emphasis

Pre-Assessment: Observe child's reaction to discussions and personal contact to members of various ethnic groups.

Example of an instructional (performance) objective for this level:

As a result of rich and varied reading experiences, a child is able to broaden his attitudes and develop unprejudiced, realistic concepts concerning various ethnic groups.

Learning Opportunities: Child uses varied materials showing pictures that integrate persons, places, and actions.

Time: In all pictorial and reading situations

Evaluation: Observe child's attitude as manifested in discussions, and creative dramatics, and personal contact with persons of varied ethnic origin. Level 1: A child should manifest a willingness to participate in learning activity. Level 2: A child should be able to accept personal identification with persons of varied ethnic background. Level 3: A child should be able to manifest willingness to participate in learning activity, accept personal identification with persons of varied ethnic backgrounds and accept all people in his societal experience.

11. Program Objective: To read as a leisure time activity.

Emphasis: Strong program emphasis

Pre-Assessment: Observe if children seem to choose reading as a free time activity.

Example of an instructional (performance) objective for this level:

Having experienced a sense of satisfaction and achievement, a child will choose to read during his free time.

Learning Opportunities: The child observes the teacher frequently with a book.

Time: varied

Evaluation: Individual charts of books read and completed. Level 1: A majority will read as a leisure time activity. Level 2: 75% of the children will read as a leisure time activity. Level 3: 90% of the children will read as a leisure time activity.

12. Program Objective: To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study.

Emphasis: Some program emphasis

Pre-Assessment: Check vocabulary to be sure child does not experience problem in this area.

Example of an instructional (performance) objective for this level:

Having mastered reading skills, a child should be able to adequately transfer reading skills to learn a science lesson.

Learning Opportunities:
a. Establish motive of activity
b. Teach or review vocabulary
c. Preview material: Read headings, subheading, summary and graphic aids.
d. Silent reading of selection
e. Discussion
f. Application- use one or two of the study skills learned thus far to summarize and reinforce retention. e.g. outlining, making a time chart, consulting rescource materials, etc.

Time: 30 minutes as needed

Evaluation: Have child write up experiment showing procedures, observations, and conclusions. Level 1: A child should be able to write the procedures of a scientific experiment. Level 2: A child should be able to write the procedures of a scientific experiment and write his observations. Level 3: A child should be able to write the procedures of a scientific experiment, write his observations, and write logical conclusions.

13. Program Objective: To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Emphasis: Some program emphasis

Pre-Assessment: Observe difference, if any, of children's reading for different activities or purposes. e.g. enjoyment, seeking information, skimming, etc.

Example of an instructional (performance) objective for this level:

Having successfully achieved a level of reading competence, a child will be able to select a level (marginal, appreciative, attentive, or critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Learning Opportunities: Ask children to clock their reading in an enjoyment situation. Then clock reading when reading for information. Compare.

Time: 5-10 minutes

Evaluation: Give a timed reading test e.g. Scholastic News Time, Diagnostic Test, Dayton, Ohio 45401
Level 1: 51% of the children should be able to perform adequately on a reading test. Level 2: 75% of the children should be able to perform adequately. Level 3: 90% of the children should be able to perform adequately.

VIEWING

Background for Viewing

In view of the fact that English teachers have been teaching too much that is not English, it might seem surprising that viewing is included in this guide. However, the Writing Committee has settled for a broad curriculum, including dramatic activities and has recognized new needs created by modern society. The mass media, the moving pictures, radio, television, not only present a great deal of narrative and drama but typify the communications revolution that can hardly be ignored by teachers of language and literature. They have a profound influence on the interest, sentiments, attitudes, and tastes of youngsters whom the teachers are trying to introduce to literature.

At the Anglo-American Dartmonth Conference of English Teachers held in the late summer of 1966, Hanley Parker of Canada, a desciple of Marshall McLuhan, contended that our culture has emphasized visual orientation ever since the invention of the printing press, but is now being re-organized in sensory terms towards the primacy of the audile-tactile.

At the same conference Father William Ong introduced some ideas relevant to the teaching of English in the talk on the historic changes in the verbal media. Before the invention of the printing press, people had been primarily "oral". They lived in the free-flowing world or oratory and epic; they thought of knowledge as story. In the Middle Ages, when manuscripts began to multiply, examinations were still wholly oral, never written. But once words were locked in space by the printing press, literate people naturally thought more in terms of the visualized word. In our electronic age, however, people are again becoming more oral. They are making use of sound and listening to much more talk.

> From - Herbert J. Muller, The Uses of English, New York; Holt, Rinehart and Winston, Inc., P. 140-141.

David B. Bronson in his article "Reading, Writing, and McLuhan" (English Journal, Vol. 57, November, 1968, p. 1151-1162) explains that we are not as literal as we used to be. We tend to telephone instead of writing a letter, to use the duplicator instead of writing a memorandum, to have a conversation instead of writing an essay, to meet in committee instead of writing papers, to watch T.V. instead of reading a book for relaxation.

David A Sohn in his article, "See How They Run," (Media and Methods, November, 1969, p. 36-39) wrote that every new medium undergoes an image of vulgarity before it gains respectibility. Visual literacy

is a term well on the way to gaining the status of academic respectibility. After years of education through television, movies, magazines, advertising, comics, and other visual media, we are realizing that education has been happening.

Visual literacy is an attempt to interpret a complex phenomenon from a print-oriented base. We really do not have an adequate vocabulary to discuss and dissect many of the Visual experiences from the various visual media.

Sohn suspects that one gains visual literacy in much the same way that one becomes literate-through experiencing the language and establishing standards of taste. Schools and teachers can help with this kind of education through exposure selection, discussion, and by letting students work with the tools of the craft and art, paint brushes, still cameras, movie cameras, etc., so that they can not only create, but also grow by understanding what an artist encounters when he tackles a problem.

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Childhood (7-11 years old)

V. Viewing

1. Program Objective: To observe various viewing media (stills, films, T.V., montage, etc.)

Emphasis: Strong program emphasis

Pre-Assessment: Observe if child shows indication of adequate personal dental care.

Example of an instructional (performance) objective for this level:

In the presentation of instructional material the child should have an opportunity to observe this material in the various viewing media: stills, films, T.V., books, montages, experience charts, etc.

Learning Opportunities: Show film of dental care. Discuss and demonatrate on model. Invite a local dentist to school as a follow-up activity. Display dental charts and distribute booklets as part of his visit.

Time: 10-15 minutes at several times as needed.

Evaluation: Observe if child shows any improvement in personal dental care and give child opportunity to make a personal dental care chart. Level 1: Child's willingness to participate in activity. Level 2: He keeps a dental care chart. Level 3: Child has visited the dentist at least once a year.

2. Program Objective: To identify the techniques of the media observed.

Emphasis: Some program emphasis

Pre-Assessment: Discuss types of media which might be used to study Florida.

Example of an instructional (performance)oobjective for this level:

Having viewed various media, child can identify media observed.

Learning Opportunities: Show film strips and slides of a travelogue of Florida. Discuss the material and the techniques of both media.

Time: Thirty minutes

Evaluation: Through discussion, note the child's ability to discern the differences in media techniques. (Slides are stills: films are joined to give an impression of continuity of action.) Level 1: Majority can identify techniques observed. Level 2: 75% can identify techniques observed. Level 3: 90% can identify techniques observed.

3. Included in 2.

4. Program Objective: To analyze the techniques of the media observed.

Emphasis: Little program emphasis

Pre-Assessment: Have child tell what he has seen and heard on a newscast.

Example of an instructional (performance) objective for this level:

In viewing a TV newscast, the child should be able to pick out various techniques observed.

Learning Opportunities: Watch a T.V. newscast. While viewing, teacher will list without comment on the chalkboard the various techniques presented: interviews, locales, photographs, close-ups, comments, maps.

Time: 15 minutes

Evaluation: Watch a newscast and have the child make a list similar to that made by the teacher. Discuss. Repeat if necessary.
Level 1: Child should be able to identify at least one technique.
Level 2: Child should be able to identify several techniques.
Level 3: Child should be able to identify techniques observed and be able to give reason for use of one.

5. Program Objective: To realize that the medium is the message or that techniques are meaningful

Emphasis: Little program emphasis

Pre-Assessment: Show a picture of Smoky the Bear and question the child as to the meaning.

Example of an instructional (performance) objective for this level:

Having been exposed to a viewing medium, the child is able to understand the message without explanation.

Learning Opportunities: Watch a TV weather report which shows precipitation conditions by radar.

Time: five minutes

Evaluation: Have child locate on a map of his locality the areas of precipitation as indicated by the radar report. Level 1: Child can locate on a map the area of precipitation. Level 2: Child can locate on a map the area of precipitation and tell amount. Level 3: Child can locate and tell amount of precipitation and know total weather conditions at his location.

6. Program Objective: To evaluate the techniques used in a medium

Emphasis: Some program emphasis

Pre-Assessment: Observe which medium seems to hold the child's attention most effectively.

Example of an instructional (performance) objective for this level:

Having observed various media, the child is able to evaluate the techniques used.

Learning Opportunities: Present material such as a myth, fable, or legend in book form, by film, tape or record. (At least two)

Time: fifteen minutes for each medium selected.

Evaluation: Ask child to give his preference of various media and to give reasons for his choice. Level 1: A majority can name his preference of media. Level 2: 75% can name his preference and give a reason. Level 3: 90% can name a preference and give several reasons.

LANGUAGE

SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Language

The English Language is spoken by over three hundred million persons as a first language, used by millions more as a second langauge, and understood by unknown numbers of others. The English language is one of the most important media of communication in today's world. One can fly around the world, at least the world outside the iron curtain, in airplanes of dozens of nations speaking scores of languages and he will be instructed in English by lighted signs, "Fasten seat belts!" A large part of the world's diplomacy and an even larger part of the world's commerce is conducted in English. As a second language required in schools of nations of other languages it leads all others. A sound command of English is therefore a possession of almost incalculable value.

Despite these facts, most users of English know very little about it. When was English first spoken? By whom was it spoken, and where? How did it emerge as a distinct language? What circumstances influenced its development? These and many parallel questions need answers in our schools so that children and youth advancing in skill in English may also know what a rich and colorful heritage has fallen to them. Some of these questions will be answered in this curriculum, and the answers to others will follow from the reading of books listed in the bibliography. A consideration of first importance to teachers and students is the development of attitudes of inquiry and respect for the language which we share with millions of other speakers.

Usage. The term usage describes the choices that are made in the words, phrases, and idioms of a language as a response to standards imposed by forces external to the language. In English "I ain't got no paper" and "I have no paper" equally convey meaning, and from the point of view of emphasis the first example is more forceful than the second. Why do teachers discourage the first and teach the second? There is nothing inherent in the English language or in its grammar to direct this choice. The pressure comes from society, really a small part of society, whose judgments in matters of language carry weight. Consequently we avoid "I ain't got no paper" and encourage "I have no paper" in response to the expectations of our current society. As the expectations of society change, usage also changes. "Enthusiasm" in the eighteenth century was a bad word, used to express scorn of an undesirable trait. Today it is in excellent use, to describe an admired trait. "Stink, stench, smell, odor, aroma" all refer to the sense of smell, but their usage today differs widely. Once upon a time in English it would have been acceptable to speak of "the stink of the rose." When Sir Winston Churchill said, in a recording, "This is me, Winston Churchill, speaking," he was using a pronoun form made acceptable by social use.

The receiver of a package who inquires, "Who is it from?" is using a form sanctioned by use. He could ask, "Whom is it from?" but this form would not sound natural to most listeners. Much of the instruction given in schools regarding choices of words is to teach "acceptable usage," that is, what educated, responsible people expect. Usage is often confused with grammar, but it is not grammar. It should also be clear that grammar (as defined by students of grammar) does not make rules to govern usage. Actually many rules, often called "grammar" were created to support opinions about usage, such as the rule, "A sentence must not end with a preposition." Whoever invented this "rule" was ignorant of, or ignored, the historical fact that English properly ended sentences with prepositions long before the "rule" was made. The grammar of English includes sentences ending in prepositions. Whether or not to use such sentences is a choice of usage, not of grammar.

Grammar. In his chapter "English Grammar of English," Kenneth G. Wilson presents the concept that a grammar is a system: "The grammar of a language is the system of devices which carry the structural meanings of that language in speech and writing...A grammar is a description patterned system of signals employed by a language is a grammar of that language." In speaking of English grammar, therefore, we are concerned with the system by which we arrange and structure words to convey meaning; in simple terms, how we make English sentences. The grammatical system, then, operates strictly within the language. Unlike usage, grammar is not a correlation of language with the environment. Nearly all children master a large part of this system before they enter school. They know grammar but cannot yet describe it.

By means of a nonsense sentence we can see how certain forms of words, certain positions of words, and certain functional words give us clues to grammatical meaning. In such a sentence as, "The subrious mallots serbed cronkly under a jagonive brunter," there is no recognizable meaning, but there is unmistakable grammatical information.

From word forms we guess that subrious and jagonive are adjectives, mallots is a noun plural form, serbed is a verb in past tense, and cronkly is an adverb. When word form is aided by word position, we gain in assurance.

From word position we gather that subrious, in its position before mallots and after the, is an adjective; that mallots, standing before serbed is probably a noun; that serbed, standing after a noun and before a possible adverb is a verb, and that jagonive, standing before brunter and after a is an adjective.

The functional words the and a (which may be called determiners) signal a noun to follow, thus reinforcing our information about mallots and brunter; under, a preposition, signals a noun phrase whose headword would be a noun, brunter, preceded by a modifier, jagonive.

From this illustration we can understand how grammatical meaning is signaled by the forms of words, by the positions of words, and by the functional uses of certain words. It is this system by which we make sentences that we can call grammar. Though much of it is learned before a child enters school, it can be made conscious, clarified, and expanded by school instruction. "Teaching grammar," therefore, becomes the development by instruction of the means by which we make sentences.

It follows, then, that we are unable to speak about the grammar of English, for at present our knowledge is meager and the complete system is not revealed. But we can speak about some grammars of English, for these are efforts at the description of the system by which English operates. Among the grammars now current are traditional grammar, a system developed in the eighteenth century and refined by scholars of the early twentieth century. Some fragments of this grammar are in the school textbooks. A second system, founded by Professor C.C. Fries in 1952, is called structural grammar. Its principal effort is to determine the signals which make up structure of English apart from and independent of the lexical meanings of words. (For an illustration of this system see Structural Grammar in the Classroom by Verna Newsome, WCTE, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53211, $1.25.) A third system, developed by Noam Chomsky and others, is called generativetransformational grammar. It seeks to determine the rules by which English sentences are formed and to organize these rules into a complete system. (For an illustration of this system in programmed form see English Syntax by Paul Roberts, New York, Harcourt, Brace and World, Inc., 1964, $3.80.) At present none of these grammars is the grammar of English. While scholars forge ahead to come closer to the grammar, teachers will be wise to be cautious in adherence to a single system. This guide attempts to employ useful aspects of all three systems.

Most grammarians divide the scientific study of the structure of language into three separate but related factors, called phonology, morphology, and syntax. These terms will be defined separately with comments.

Phonology. Phonology is the study of sounds; English phonology is the study of the sounds of English. When a system is devised for the representation of sounds of many languages, or of one language, it is usually called a phonetic system, or phonetics. Phonetics is the systematic study of speech sounds. Phonemics is the study of the speech sounds of a particular language which have distinctive differences in that language. There is phonetic study of English sounds, in which all occurring sounds are noted; in phonemic study the differences of sound that give us meaning are noted. But in a certain language, such as English, only a limited number of possible sounds convey meaning, and these sounds are recognized by the native users of the language even though some minor variations occur in pronunciation. For example, there are several variations of pronunciation of such a word as wash, yet these are generally understood in the United States, Great Britain, South Aftica, Australia, etc. when

the word is used. The sounds that have identifiable significance in one language are called phonemes. In English most vowel letters represent several phonemes: the letters a, for instance, represents the sounds /æ/ , /e/, /a/, /ɔ/ and others. Even consonant letters may represent more than one sound: the letter f, for example, represents the phonemes /f/ and /v/ as in if and of. Some vowel sounds combine to form diphthongs as in /ɔi/ in the word boy.

Some attention will be given to the sounds of English and the characteristics of spoken English. The phonemes of English will be presented as part of the language growth in the elementary school. Also discussed will be the modifications of speech (intonation) called pitch (the rise and fall of the voice), stress (the amount of emphasis given to a syllable or word), and juncture (the breaks that are made in sequences of sounds such as the distinction we hear in I scream, ice cream; or night rate, nitrate). Children should learn that English is a language of contrast between very strongly stressed and very weakly stressed syllables. Such a word as president is currently Pronounced in English as /prez ə dənt/, not/prez i dent/. Enrichment of children's experiences in these and other aspects of spoken English will, we hope, occupy the time now given to unnecessary memorization of definitions and terms.

Morphology. The study of morphology has to do with shapes and forms of words, that is, words with inflectional forms (grammatical signals, like man, men) and words formed by derivation, like denatured, brightness and formalize.

The inflections of English (now only grammatical fragments of an earlier complex system) are seen in:

- The plurals of nouns
- The forms of verbs
- The pronoun system (personal, demonstrative, relative, interrogative)
- The comparison of adjectives and adverbs by the addition of -er and -est
- The possessive forms of nouns

Examining these forms in elementary school helps the child to understand more exactly what he has been doing naturally and indirectly since he was a year old. In this curriculum morphology is emphasized as one of the principal learnings of grades one through six.

Derived words make up a large part of the vocabulary of English. In fact, English itself is a derived word, formed from Angle (the name of a segment of the Germanic invaders of England in the fifth century) and the suffix -isc, which in Old English carried the meaning of or pertaining to or in the manner of. Hence Anglisc meant the speech of the Angles. It is important to vocabulary growth and to spelling for children to learn as early as possible the ways by which English words are made. For example, such a simple word as "most" is the source of many commonly used words: almost, mostly, foremost, futhermost, uttermost, uppermost, innermost, outermost, etc. Another helpful aspect of derivation is the signal of word use given by some suffixes: -ness

generally signals a noun; -ly often but not always signals an adverb; -al, -ous generally signal an adjective; -ive often signals an adjective, etc. Hence a sound knowledge of derivation on the part of all teachers, plus a readiness to point out derivational structure to children and youth, will bring rewards in increased word learning, easier reading of new words, and more accurate spelling.

Syntax. This division of grammar is the study of the way words and word groups are arranged to make sentences. It is concerned with word order. Because English has developed to the point that inflections are relatively insignificant, word order is paramount in our grammar. Even a kindergarten child knows that "boy the dinner ate his" is not a meaningful statement, and most five-year-old children can convert these words to the statement "the boy ate his dinner." It is this knowledge of how words go together that constitutes the grammar of English, and the rules which describe the order of words are the content of syntax.

In traditional grammar sentences are classified by purpose: declarative, exclamatory; and by form: simple, compound, complex, compound-complex. These classifications have been relatively useful for a long period of time, but the students of contemporary linguistics find them more categorical than descriptive, and as a result, less informative about the syntax of English. Many patterns which underlie simple English statements. The sentences following these patterns closely resemble the kernel sentences of the generative-transformational grammarians. These latter speak of two types of sentences: kernel sentences and transforms. A kernel sentence has only two parts, a noun phrase and a verb phrase. This fact is represented by the formula S $\longrightarrow$ NP + VP. While NP may function as the subject, and VP as a predicate, they do not invariably do so, and are not so named. All sentences that are not kernel sentences are transforms -- sentences resulting from the application of transformational rules to the underlying grammatical structure by addition, deletion, or repositioning.

Conventions and Mechanics. Often mistakenly called grammar, such matters as capitalization, abbreviation, punctuation, indentation for a paragraph, letter forms and other oral or written signals are best described as conventions (most frequently oral) and as mechanics (when they are part of the writing system). These terms overlap and need not be clearly distinguished. To say "Good morning, how-do-you-do? I'm fine, goodbye, so long" is to use conventions of speech. "Please, thankyou, excuse me," and many others, may be similarly classified. In writing, such forms as "Dear Sir, Gentlemen, Sincerely yours, Respectfully yours," etc., are also conventions. These change gradually from time to time, but tend to be quite uniform in one period of time. For example, it would be unconventional now to end a letter with the phrase, "Your humble and obedient servant," but as every reader knows this was once the accepted convention.

In general, letter forms are conventions. The placement of the address of the writer, the date, the address of the receiver of the letter, the salutation, and the closing are all matters of convention. We could do them quite differently, but custom established the

currently acceptable forms with tolerance for only very minor variations. We cannot teach such matters as "right" and "wrong" but only as currently accepted habits or patterns.

Capitalizations, abbreviations, punctuations and other written patterns are in one sense also conventions, but as their determination becomes a factor only in writing, it has been customary to call these mechanics. In punctuation, for example, many "rules" have been written in the attempt to standardize the use of punctuation marks, but newspaper editors and book publishers show very little agreement in following such rules. In fact, each major publisher has his own "style sheet" to govern punctuation and other mechanics. Wide variations appear among style sheets. In fact, it sometimes seems that the only punctuation about which one can be absolutely sure is that what the publisher considers a sentence ends with a period, and what he considers a question ends with a question mark!

In teaching punctuation and other mechanics, it is wise to avoid being dogmatic. Though teachers can create a sense of the need for punctuation to clarify structure, they will recognize that much punctuation is conventional and subject to variation. It is sound to adopt a style, or create a style sheet, and teach students to use it, not because it is "right" but because it standardizes the mechanics which you and your colleagues prefer. Let students know that there are many variations, but that consistency with one adopted style sheet can be expected. You will then have a ready answer for any variations the students may report or bring in.

Semantics. Although this word has a number of different meanings in contemporary psychiatry and philosophy, in its application to language it remains close to its Greek origin, "significant meaning." As we shall use the word in this curriculum, semantics is the study of the meanings of words, and how they affect human relations. Some of the uses of semantics in the English curriculum include:

- Recognizing verbal context
- Recognizing experiential context
- Recognizing physical context
- Identifying the nature of abstraction, and understanding the "ladder of abstraction"
- Distinguishing multi-valued orientation from two-valued orientation, the "black-white fallacy"
- Learning to distinguish emotive language from referential language
- Learning to distinguish inferences from facts; recognizing a judgment
- Recognizing and being able to avoid some of the common fallacies in argumentative speech and writing

Cf. Cleveland Thomas, Language Power for Youth. (Consult bibliography p. 146 for further references.)

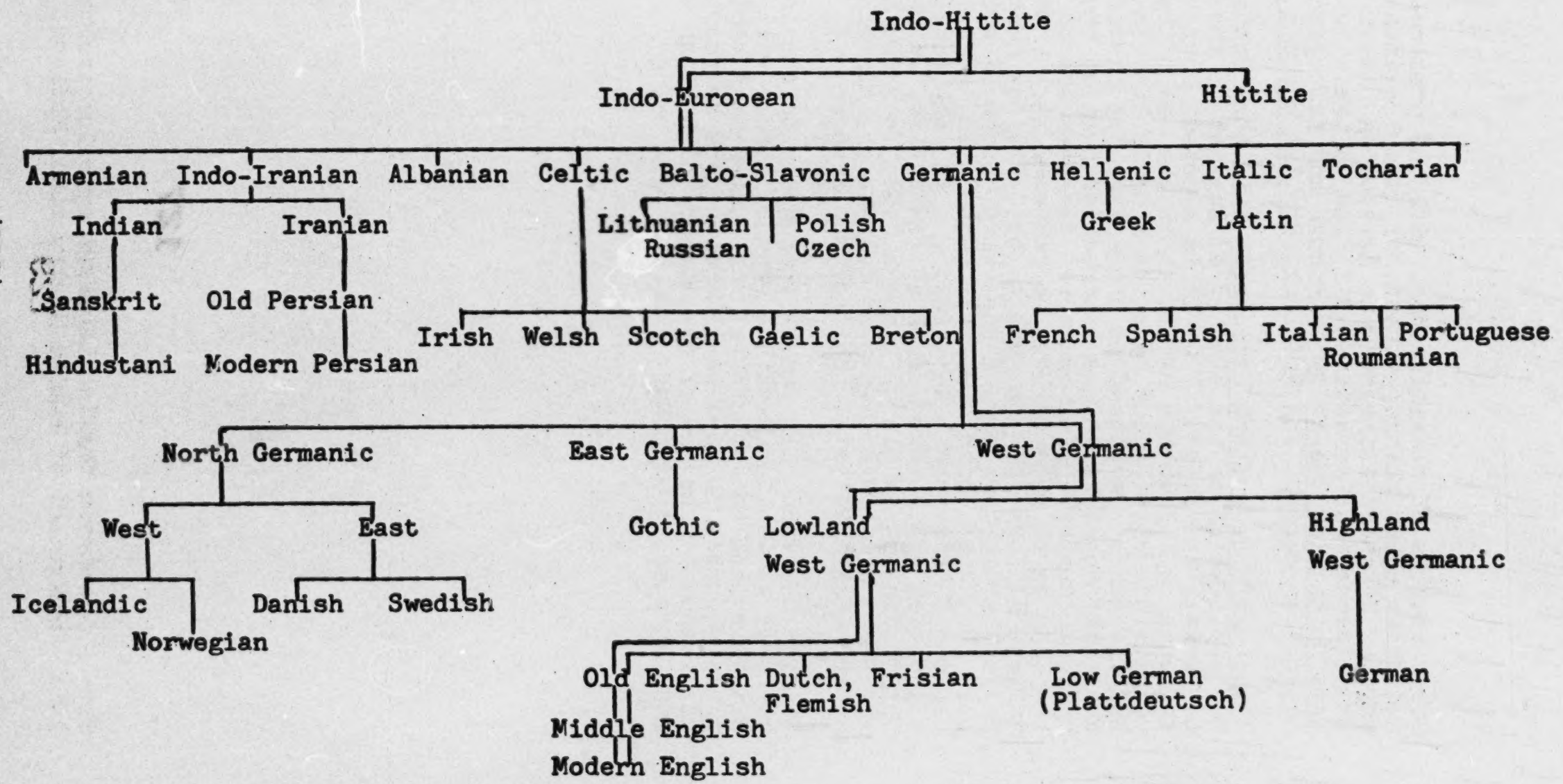
Other aspects of semantics deal with the processes which create words, and those which change, extend, or cancel meanings of particular words. Teachers interested in developing classroom applications of these aspects of semantics will find valuable help in Words and Their Ways in English Speech by Greenough and Kittredge, now available in paperback reprint, and McKnight, English Words and Their Backgrounds.

History of the English Language. This term needs no definition, but the application of the history of English to the teaching of English is largely unexplored. Yet it is a potent source of interest to students at all levels of growth in the use of English, and it is perhaps the chief means by which a truly linguistic attitude toward English can be developed in students. The history of English words and their meanings is one interesting part of the history of the English language. In structure, teachers should know the reasons for, and be able to explain to students such matters as: (1) the variety of forms of the verb to be; (2) why many verbs have the endings -s in the form of the third person singular, present indicative, but some, like can, may, should, do not; (3) the difference between I think and I am thinking; (4) the similar forms of certain adjectives and adverbs, such as fast, slow, quick, and loud; (5) why we use you, a plural pronoun, when we speak to one person; (6) why there are several ways of forming the plural of nouns; and many other peculiarities of the English language.

Some of these details can be introduced to the language curriculum as early as the intermediate grades; others will fit more appropriately into the program of the junior high school. Senior high school courses in English literature are appropriate to a simple but systematic review of the history of English with highlights of its three major periods.

From - Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 298-302

ENGLISH	DUTCH	GERMAN	GOTHIC	LITHUA	CELTIC	LATIN	GREEK	PERSIAN	SANSKR
three	drie	drei	thri	tri	tri	tres	treis	thri	tri
seven	zeven	sieben	sebun	septyni	secht	septem	hepta	hapta	sapta
me	my	mich	mik	manen	me	me	me	me	me
mother	moeder	mutter		moter	mathair	mater	meter	matar	matar
brother	broeder	bruder	brothar	brolis	brathair	frater	phrater		bhratar
father	fater	vater				pater			pitar
night		nacht		naktis		noctis	nuktos		nakta



From - English Language Arts in Wisconsin, Wisconsin English Language, p. 298-302

Sample Performance Objectives for

Late Childhood (7-11 years of age)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Late Childhood (9-12 years old)

VI. Language

1. Program Objective: To express oneself in one's own language without fear of ridicule.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher listens and notes the child's own word groupings as he gives the child opportunities for verbal expression in classroom activities.

Example of an instructional (performance) objective for this level:

The child is encouraged to enjoy his natural language by orally sharing experiences with his classmates that are centered around himself, his home and his family.

Learning Opportunities: Sharing experiences centered around the objective.

Time: Sharing time, 15 to 20 minutes for class

Evaluation: Level 1: Observe willingness of the child to express himself. Level 2: Observe willingness of the child to share freely with enthusiasm his experiences. Level 3: Observe child's ability to communicate his experiences to others in the class.

2. Program Objective: To acquire a classroom dialect (usage) which reflects the commonly accepted regional standard speech.

Emphasis: Strong Emphasis

Pre-Assessment: The teacher evaluates his own, articulation, pronunciation and usage and also notes who the child uses for a speech model (family, classmates, teacher).

Example of an instructional (performance) objective for this level:

The child expresses himself in an acceptable classroom dialect through imitating and accepting the forms he hears in the classroom.

Learning Opportunities: The teacher, or the children, or a "puppet" asks questions associated with the classroom: Ex.: "What do we do with a pencil?" The child replies in standard classroom dialect. Other activities - using recording on the tape recorder, speaking over the innercom - all help the child grow in knowledge of a standard classroom dialect.

Time: All through the school day in every area of the curriculum.

Evaluation: Level 1: Observe if the child uses the standard classroom dialect in their learning opportunities. Level 2: Observe if the child is progressively becoming more confident in his acceptance and usage of the standard classroom dialect. Level 3: Observe the child's ability to effectively use the standard classroom dialect in all learning opportunities.

3. Program Objective: To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

Emphasis: Strong program emphasis

Pre-Assessment: Observe the child's overall attitude toward the language process - his level of development and his interest in exploring it deeper.

Example of an instructional (performance) objective for this level:
The child explores the language process through informal activities.

Learning Opportunities: Game: "Authors With Endings". Make four cards for each stem word (sometimes called a root word) to be practiced, placing a different key word at the top of each card. Examples of the four cards for the word "grow":

grow	grows	growing	grown
grows	grow	grows	grows
growing	growing	grown	grown
grown	grown	grow	growing

Directions: Deal six cards to a player. The players will sort their cards, placing the same root words together. Any player who has four cards with the same root word may make them into a "book" and lay that book down. The player to the left of the dealer calls for any of the three words listed below the key word on any card held in his hand. If another player holds the card containing the called word as a key word, he must give the card to the player who called for it. A player continues to call words as long as he draws a card from another player. When he fails to get a card he must draw from the pack and then discard. That ends his turn. The object of the game is to complete as many books as possible.

(copied from page 62 - Reading Aides Through the Grades)

Time: Approximately 20 minutes

Evaluation: Level 1: Willingness of child to participate in informal activities such as games. Level 2: Observe if child is progressing in the language process as he participates in informal language activities such as games. Level 3: Observe if child is using the correct forms of the words in his oral and written expression.

4. Program Objective: To increase vocabulary through experiences, actual and vicarious.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher talks with enthusiasm about the vocabulary used in the various subjects, and observes the child's response to these words.

Example of an instructional (performance) objective for this level:

The child increases his vocabulary through using the words acquired in various subject matter areas.

Learning Opportunities: The child finds a picture to show the meaning for each word mastered in a unit of study; such as Social Studies.

Time: The number of words determines the time required. 20 minutes for the group.

Evaluation: Level 1: Ability to participate effectively in the learning opportunity. Level 2: Willingness to use words acquired in various subject areas. Level 3: Ability to use words acquired in various subject areas and find pictures to illustrate their meaning.

5. Program Objective: To recognize and use words of imagery.

Emphasis: Strong program emphasis

Pre-Assessment: Notice if child uses words of imagery as he expresses himself.

Example of an instructional (performance) objective for this level:

The child is able to recognize words of imagery.

Learning Opportunities: Game: Choice of Words: Each child numbers his paper from 1 to 15 or 20. The teacher or another child will read aloud a number of phrases or sentences. Each has three words listed after it, and the child should select the two words that best describe what is asked for. Ex.: Write two words out of this list that describe a cold day.

frosty snowy warm

(Copied from Page 61 - Reading Aids Through the Grades)

Time: 20 minutes

Evaluation: Level 1: Ability to participate with 50% accuracy in activities which require recognition of words of imagery such as the game in the learning opportunity. Level 2: Ability to participate with 75% accuracy which require recognition of words of imagery, such as the game in the learning opportunity. Level 3: Ability to participate with 90% accuracy in activities which require recognition of words of imagery, such as the game in the learning opportunity.

6. Program Objective: As they develop writing vocabulary, to use mechanical skills.

Emphasis: Strong program emphasis

Pre-Assessment: Have the child pick out the exact words of the speaker from an example of diologue.

Example of an instructional (performance) objective for this level:

The child is able to effectively use quotation marks in writing dialogue.

Learning Opportunities: Bring in a cartoon showing cartoon balloon

Transfer words from balloon to quotation marks. "Hi!" said Bob.

Time: 20 minutes

Evaluation: Level 1: The child should be able to recognize simple quotations. Level 2: The child should be able to write simple quotations. Level 3: The child should be able to use quotations in writing the exact words of the speaker at the beginning of the sentence, at the end, or divided.

7. Program Objective: To combine words in writing to convey a meaning.

Emphasis: Strong program emphasis

Pre-Assessment: Through his written assignments the teacher assesses the students ability to communicate in writing.

Example of an instructional (performance) objective fortthis level:

The child is able to express in writing a true-life experience.

Learning Opportunities: The child writes about a true-life experience or the child can take a true-life experience and fictionalize it.

Time: Approximately 3 30 minute periods.

Evaluation: Level 1: Ability of the child to communicate to others in writing a true-life experience. Level 2: Ability of the child to fictionalize in writing a true-life experience. Level 3: The child is able to communicate his ideas in a logical order to give meaning to his experience.

8. Program Objective: To recognize and write sentences having two parts, subject and predicate.

Emphasis: Some program emphasis

Pre-Assessment: Make certain the child can compose a complete sentence.

Example of an instructional (performance) objective for this level:
The child is able to write a sentence having two parts, a subject and predicate.

Learning Opportunities: The teacher letters large cards, each bearing a word of a sentence to be carried by individual children (e.g. We went home). The children exchange places to see what happens to the sense of a statement when the word order is altered.

Time: 20 minutes

Evaluation: Level 1: The ability of the child to identify orally the subject and predicate of the sentences formed in the learning activity above. Level 2: The ability of the child to write down the subject and predicate of the sentences formed by the large cards in the learning activity above. Level 3: Ability of the child to create sentences having two parts.

9. Program Objective: To be able to use word forms (morphology) which are plurals of nouns, the verb forms, comparison of adjectives, possessive forms, and pronouns.

Emphasis: Some program emphasis

Pre-Assessment: Give the child a pre-assessment worksheet on the use of possessives.

Example of an instructional (performance) objective for this level:
The child should be able to recognize and use the possessive of noun morphenes.

Learning Opportunities: The child changes noun morphenes, to the possessive form. Start personal possessions; then to proceed to a variety possessive nouns.

Time: 20 minutes

Evaluation: Level 1: Ability of the child to recognize and use his own personal possessive noun. Level 2: Ability of the child to do the above plus recognize and use a variety of possessive noun forms. Level 3: Ability of the child to create and use in sentence his own possessive noun forms.

10. Program Objective: Not appropriate for Early Childhood.

11. Program Objective: To derive new words from root words.

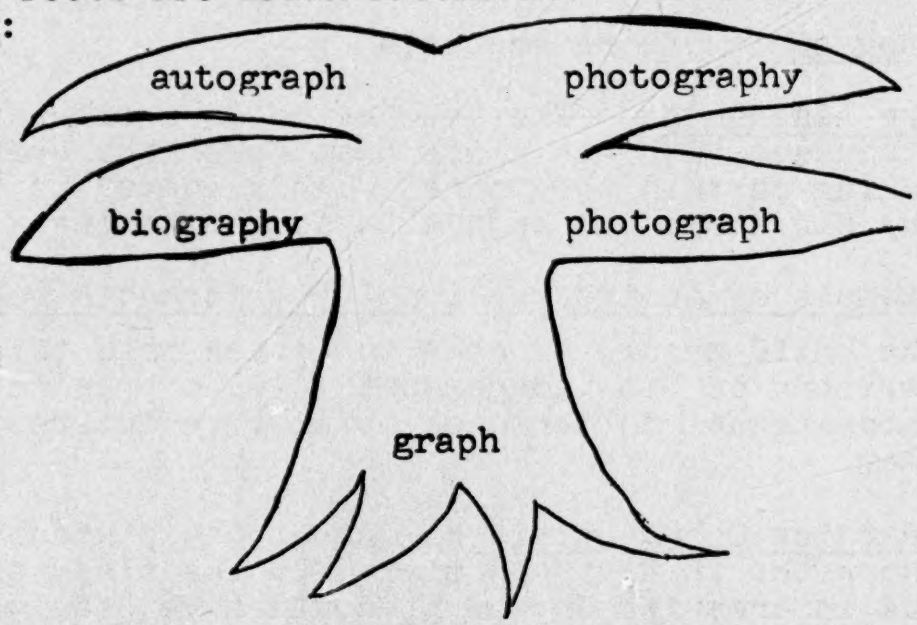
Emphasis: Strong program emphasis

Pre-Assessment: Note if the children can identify root words with endings added to them.

Example of an instructional (performance) objective for this level:

The child should be able to form new words by adding prefixes and suffixes to root words.

Learning Opportunities: A word is placed in the center of the chalkboard near the bottom, and roots are drawn around it. Words are made from this "root" word. Ex:



Adapted from the Wisconsin Curriculum Guide

Time: 20 minutes

Evaluation: Level 1: Majority of the children can form new words from a root word. Level 2: 75% of the children can form new words from a root word. Level 3: 90% of the children can form new words from a root word.

12. Program Objective: Not appropriate for Late Childhood.

13. Program Objective: To recognize and use contextual clues to figure out word meanings.

Emphasis: Strong program emphasis

Pre-Assessment: Determine the child's instructional reading level by an Informal Reading Inventory (Betts-American Book Company) or some other type evaluation.

Example of an instructional (performance) objective for this level:

The child should be able to read silently a sight story on his instructional level from a supplementary reader and answer questions about it.

Learning Opportunities: The child reads a story on his instructional level and answers questions requiring the use of contextual clues.

Time: Approximately 20 minutes.

Evaluation: Level 1: The majority of the children should be able to answer questions involving contextual clues accurately. Level 2: 75% of the children should be able to do level 1. Level 3: 90% of the children should be able to do level 1.

14. Program Objective: To hear and to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

Emphasis: Strong emphasis

Pre-Assessment: The teacher reads a literary story to the class and discusses with the class what makes the story interesting listening - making certain the "tones of his voice" is brought out as one reason why the story was enjoyable for listening.

Example of an instructional (performance) objective for this level:

The child should be able to listen to a tape of a literary story (written on his independent level of reading) using the correct intonational patterns so it will be interesting for his classmates to hear.

Learning Opportunities: One of the students tapes a literary story and after it has been played to the class they discuss why the story was interesting or how it could have been made more interesting.

Time: Approximately a 15 minute story followed by a 15 minute discussion.

Evaluation: Level 1: Majority of the children can imitate certain intonational patterns of story characters. Level 2: 75% of the children can do level 1. Level 3: 90% of the children can do level 1.

15. Program Objective: To discuss the origin of words and the semantics of language.

Emphasis: Little program emphasis

Pre-Assessment: Note how often words such as "thing", "stuff", "swell", "nice", etc., are used by the child in expressing himself.

Example of an instructional (performance) objective for this level:

The child should be able to improve his oral expression through selection of words for exact meanings.

Learning Opportunities: The teacher gives a short talk to the class on a chosen subject using many of the vague terms the students use in the classroom. Afterwards he guides the students in criticizing his talk on the words he used - their vagueness, and what specific words he could have used instead of the vague ones he used.

Time: Approximately 30 minutes.

Evaluation: Level 1: Ability of the child to participate in the learning activity. Level 2: The child can identify vague terms used by classmates as they give short talks to the class. Level 3: The child gives a short talk using accurate words instead of vague words. Evaluated on how well he can do the above.

16. Program Objective: To discover that language has structure and vocabulary through the study of language in general and English in particular.

Emphasis: Little program emphasis

Pre-Assessment: Make certain the child can identify a kernel sentence.

Example of an instructional (performance)objective for this level:

The child should be able to expand a Kernel sentence.

Learning Opportunities: Several children are given cards with words which form a Kernel sentence. They arrange themselves in front of the class in proper order. A volunteer who has a suitable word with which to expand one of the phrases may play himself in the position he feels is correct. He tells the class what word he is, and the sentence is read with the word inserted. (Wisconsin Language Arts Guide)

Time: Approximately 20 minutes.

Evaluation: Level 1: The child can write a Kernel sentence. Level 2: The child has the ability to expand a Kernel sentence orally. Level 3: The child has the ability to expand in writing undeveloped sentences put on the board, from their most recent writings.

17. Program Objective: To recognize that grammar offers alternative structural patterns (transforms)

Emphasis: Little program emphasis

Pre-Assessment: Make certain the child can write a single kernel sentence.

Example of an instructional (performance) objective for this level:

The child should be able to do a single-base (yes/no question) transformation from a single kernel sentence.

Learning Opportunities: List on the board single kernel sentences that the child can transform into questions that can be answered by yes or no. Ex.: Kenneth has gone ---- Has Kenneth gone?

Time: Approximately 20 minutes.

Evaluation: Level 1: Majority of the children can do single-base transformations from single kernel sentences as described in the learning opportunity. Level 2: Child has the ability to do the learning opportunity with 75% accuracy. Level 3: Child has the ability to do the learning opportunity with 90% accuracy.

18. Program Objective: Not appropriate for Late Childhood.

19. Program Objective: To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

Emphasis: Some program emphasis

Pre-Assessment: The teacher notes the language used by the child and writes down the sub-standard forms to be used in his planning for helping the child achieve a classroom dialect.

Example of an instructional (performance) objective for this level:

The child should be able to use the classroom dialect which is appropriate to the majority of the class's social geographical and cultural level.

Learning Opportunities: "Guessing Game" - (to replace "he doesn't" for "he don't"). A child is selected to be "it". The conversation proceeds like this:

"It" student - "I am thinking of someone in our class".
Classmate - "Does he ride a bus to school?"
"It" student - "No, he doesn't ride a bus to school." (etc.)

Time: Approximately 10 minutes.

Evaluation: Level 1: The majority of the children are able to use the classroom dialect which is appropriate to the majority of the class's social, geographical, and cultural level. Level 2: 75% of the children will be able to do level 1. Level 3: 90% of the children will be able to do level 1.

20. Program Objective: To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

Emphasis: Little program emphasis

Pre-Assessment: Let the child build simple sentences on the chalkboard as a part of a group, and individually in writing.

Example of an instructional (performance) objective for this level:

The child should be able to relate word order to sentence structure.

Learning Opportunities: The teacher writes on the board a sentence of nonsense words: Ex.: The lub sab a bakh sach roking. The teacher then asks the students to pick out the nouns and the verb. (6th grade Roberts English)

Time: 20 minutes

Evaluation: Level 1: The majority will be able to do the learning activity. Level 2: 75% will be able to do the learning activity. Level 3: 90% will be able to do the learning activity.

21. Program Objective: Not appropriate for Late Childhood.

22. Program Objective: To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (no vocabulary lists to be memorized)

Emphasis: Little program emphasis

Pre-Assessment: The teacher in all contacts with the children should give attention to descriptive words, shades of meaning, and encourage the children to find the meaning of a word in context.

Example of an instructional (performance) objective for this level:

As his vocabulary increases the child should be able to express himself more clearly and concisely.

Learning Opportunities: The child describes an actual experience utilizing words learned in various areas of the language arts.

Time: Approximately 5 to 10 minutes.

Evaluation: Level 1; Ability of the child to use the new words he has learned as he relates his experience.

23. Program Objective: Not appropriate for late childhood.

24. Program Objective: To be aware that language is in a constant state of change and to explain language in the light of its history.

Emphasis: Some program emphasis

Pre-Assessment: Note if the child is aware of new meanings of familiar words in all subject areas.

Example of an instructional (performance) objective for this level:

The child should be able to discover as he experiences many language activities, that language lives and grows as words continually change.

Learning Opportunities: Have the children listen to a recording of several people from different generations talking and pick out changing language expressions.

Time: 20 minutes

Evaluation: Level 1: The child should be able to pick out the changing language expressions in the learning activity. Level 2: The child should be able to do level 1 plus interpret the language expressions. Level 3: The child should be able to offer some of his own other than those heard on the record.

SAMPLE UNITS

LATE CHILDHOOD ELEMENTARY

Background for Unit Development

The word "unit" implies unity. This is central to the teaching process. There are three major sources of unity in English language arts: (a) the unit organized around a segment of subject matter; (b) the unit organized around an activity or process; (c) the unit organized around a theme or topic. In all three types of units, it is essential that the English language arts skills (speech, listening, writing, viewing, reading, and language) are well coordinated, so that no skill is taught in isolation.

The "Subject Matter" Unit: The unit which finds its unity in a segment of subject matter is the oldest and most familiar. The teacher seeks unity through centering attention on the adjective clause or some other element of grammar, on the short story or some other genre of literature, on some specific literary work, or on a chapter or section in the textbook. This type of unit may or may not be successful; but it is certain that, in many schools, the "safeness" and definiteness of this kind of teaching have brought an over-emphasis on it, resulting in an unimaginative and pedestrian program, with too many things presented in high and dry, unrelated fashion.

The "Activity" Unit
This unit finds its unity in a language activity or process. Examples of this type are writing letters, reading the newspaper, giving a book review, writing a research or library paper. The subject matter may be various; the unity is found in the process of skill. Again, such units may be successful, or they may represent sterile rehearsal of processes out of any live context.

The "idea-centered" unit
Examples of such units are "The Faces of Courage," "The Frontier Heritage," "American Mosaic," "The Individual's Quest for Universal Values." The terms "topical" and "thematic" often are used to identify this third type of unit. At its least significant, the topical unit merely starts with a flowery label which is promptly forgotten as the class plows through the next 123 pages in the textbook or anthology. At its best the thematic unit permits the sharp unity of an idea pursued through various selections of literature, various media, writing, speaking, listening, and language.

Eclectic
The three types of units are not mutually exclusive; a given unit may combine approaches. For example, study of the short story may be centered around a topic such as "People in Crisis."

From: A Guide: English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida p. 136-140.

No matter which unit type is designed the design should include the following:

(1) What Pre-Assessment have you made?

(2) From the preceding section, towards what program objectives are you working?

(3) Towards what performance objectives based on the program objectives are you striving?

(4) What learning opportunities are you making available for your students so that they can learn to perform?

(5) Approximately how long will this take?

(6) How will you evaluate to find if the objectives were accomplished?

The following sample unit or units were designed by teachers in accordance to these six points. Please note that the different English language arts skills were integrated. No skill is taught in isolation.

In designing a unit the teacher should first study the following grom W. James Popham's The Teacher-Empiricist, A Curriculum and Instruction Supplement, Los Angeles: Tinnon-Brown, Inc., 1965, p. 14-24.

Preassessment

In effective instruction it is first necessary to preassess the student to determine his current status with respect to the posited instructional objectives. In other words, one attempts to identify the learner's entry behavior. The term "preassessment" is used rather than "pretesting" only because preassessment may suggest a more generally applicable assessment procedure than the use of paper and pencil tests. One of the real advantages of preassessment is discovering whether the student has in his repertoire the kind of behavior the teacher wishes to promote. It is conceivable students may enter the course with far more competence than is assumed for them by the instructor and weeks may be wasted in "teaching" students what they already know. In the same vein it is often the case students know far less than we assume they know. They may actually fail to possess the prerequisite ability, knowledge, or skill they need to accomplish the course objectives.

In either case, preassessment results may suggest modifications of originally selected objectives both with respect to minimal levels as well as the actual content of the objectives themselves. For instance, analysis of the student's entry behavior may suggest the teacher add or delete objectives. In other cases it might be prudent to alter only the minimal levels previously established for the objectives.

A particulary important advantage of preassessing is the establishment with certainty that the student cannot, in advance of instruction, perform well with respect to our objectives. When, after instruction, he is able to behave in the prescribed fashion the teacher's instructional efforts will deserve credit for achieving the behavior change. This point will be discussed in more detail later under evaluation.

An additional advantage of preassessment is that through its use we can identify individuals within the class for whom we may wish to subsequently differentiate our instruction. It may be we might use different objectives for remarkedly able students than those for the rest of the class and, accordingly, subject these special students to different instructional experiences.

The actual preassessment may be conducted either formally, as with a paper and pencil evaluation instrument or, in come cases, quite informally. If, for example, a new class in the Russian language is instituted in a high school perhaps the only kind of preassessment necessary is for the teacher to ask students how many know the Russian language. Often it is revealed no one knows it and the teacher can proceed with the assumption of no knowledge on the part of the students. Ideally preassessment devices should take the same form as those used in final evaluation. Perhaps the pretest, if it is a test, should be the same as the posttest. It is obvious that in order to consider preassessment the instructor must already have given serious attention to the question of final assessment. Once having preassessed, and possibly modified his objectives accordingly, the instructor is now ready to begin planning instructional activities with which he hopes his students will accomplish the objectives.

Selection of Learning Activities

The teacher is now faced with the actual determination of what will happen during the class period. It is necessary to plan what happens during particular minutes of the class period. As suggested earlier, many beginning teachers make this decision on the most opportunistic grounds hoping that whatever is done which seems educational will, in fact, result in learning. In the instructional paradigm advocated herein five learning principles are offered to guide the teacher in the selection of classroom activities. These learning principles have considerable support from the field of psychology and it is probable learning experiences for youngsters will be provided. There are certainly more than five principles which could be described. But, as indicated before, it seems more profitable to give the prospective teacher intense knowledge of a modest collection of instructional principles so he can use them when he begins teaching.

Before turning to an actual discussion of the five principles a distinction must be drawn between use and effective use of a principle. It is clear some principles could be used, and clearly used at that, but used in a fashion not particularly effective. Drawing an analogy from the field of sports we might think of a tennis player who is attempting to use a principle regarding the proper way to hit a backhand shot properly. By watching the player during many games of tennis, we might observe on one occasion, and only one, he hit the background shot properly. Now, did he use the principle on which the appropriate backhand stroke was based? Clearly he did. However, if we ask ourselves whether he used it very effectively in the sense he has an effective backhand shot we would respond "No", for he only used the principle on one occasion. Thus, a distinction can be drawn between use and effectiveness.

However, it is often impossible to determine in advance just what factors should be involved in certain instructional principles to make their use effective. The best we can do is offer suggestions regarding factors that presumably affect the effectiveness of a particular principle. The ultimate test of whether a principle has been effectively used must be conducted in terms of the terminal behavior change of the pupils. Some teachers who violate the suggestions regarding how a principle is used effectively may actually modify behavior of their students in a desired direction. Similarly, some tennis players violate basic stroke principles, yet continually return the ball across the net. Who is to say they do not have an "effective" stroke? The distinction drawn here is between use and presumptive effectiveness. Later in the instructional supplement the reader will be asked to identify teachers who use certain instructional principles and, in addition, to identify teachers who use certain instructional principles effectively. Please recall the latter effectiveness refers to presumptive effectiveness and this effectiveness must be tested ultimately in an empirical fashion.

APPROPRIATE PRACTICE

The first and most important learning principle is that the student must have an opportunity to practice the kind of behavior implied by the objective. That is, he must be given practice appropriate to the objective. There is a host of psychological literature which suggests that if we wish the student to behave in a particular fashion, we must give him a chance to respond actively. If this response is consistent with our aims, all the better.

If an algebra teacher, for instance, wishes a student to manifest knowledge of the subject matter by solving story problems, then he should not give him solely equations to practice throughout the course. Rather, he should give him practice in solving story problems.

A particularly interesting point arises in connection with the judgment of whether a certain practice is "appropriate". In order to judge conclusively whether practice is appropriate we must have a behavioral objective. Take for instance, a non-behavioral objective such as, "the student will understand algebra". If you were to walk into a school classroom and note an algebra class engaged in certain activities, you would be uncertain whether those activities were appropriate to a desired objective because you would not know with certainty what the desired objective was. We would not know what criterion of understanding was to be employed. At best, we would not be sure if the practice was appropriate. Hence, for all practical purposes we must find a behavioral objective in order to assert conclusively that appropriate practice is present.

The beginning teacher will usually find this is the single most important principle in securing a desired behavior change. Many neophyte teachers wonder in amazement as students fail to perform well on their tests when they have spent the entire time lecturing, even eloquently, but not giving the students opportunity to respond during class. Through using the principle of appropriate practice, real behavior changes are usually accomplished.

Among the factors contributing to the presumptive effectiveness of appropriate practice is first, the frequency with which it is used. In general one can assume the more frequently a student has appropriate practice, the better. The second factor is the degree of relationship of the practice to the objective. The closer the practice behavior is to the terminal measure, the more effectively the principle has been used. If, for instance, a student is to respond in writing to certain stimuli, then it is probably best to give him practice in responding in writing rather than only oral practice. Although oral practice of precisely the same kind of activity is certainly better than no practice, given a choice between the two kinds of practice one should choose that which is closer to the behavioral objective.

INDIVIDUAL DIFFERENTIATION

The next principle is individual differentiation or, perhaps more accurately, differentiated instruction. The teacher using this principle attempts to differentiate instruction according to the ability, interest, or prior achievements of students. This suggests not that the students merely engage in individual or small group activities, but that the activity is differentiated to some extent so the student's unique learning potential is considered. It is not necessary to differentiate only in the case of the individual students. By grouping the class into smaller work groups, based on some relevant index, the teacher also differentiates.

A beginning teacher will usually be astonished at the tremendous heterogenity present in his classroom. It is indeed a challenging task to attempt to use the principle of individual differentiation because of the tremendous time consumption associated with planning differentiated activities. To the degree it is possible in the instructional situation, the principle of individual differentiation is one leading to marked student success.

With respect to the presumptive effectiveness of this principle it is probably more effective to use the principle frequently and, secondly, to incorporate a number of factors in the differentiation of instruction. For example, if one were to differentiate on the basis of IQ alone rather than on the basis of IQ and achievement, then the latter should be more effective. Another criterion by which to judge the effectiveness of this principle is the actual degree of pupil individualization. For instance, it would be better to adapt the instruction differentially for five groups of six pupils than for two groups of 15 pupils. Ideally, of course, one would like to have almost a tutorial situation with instruction adapted for each pupil. It is also important to differentiate with tactfulness. There are instances when teachers have divided their class into groups and then audibly referred to one of the groups as the less able or "dull" group. Such a tactless treatment of youngsters may lead to undesirable emotional consequences.

PERCEIVED PURPOSE

According to this principle we try to promote the student's perception of the purpose or value of the learning activity. Many teachers assume, in error, that their students automatically see why they are

studying a particular topic. In fact, many students have great difficulty in discerning why they are being forced to attend to certain subject matters. In using this principle the teacher attempts to establish a "set" which increases the student's inclination to learn.

There is considerable research evidence suggesting students who see a real purpose in learning something will learn it better. To illustrate, it is often said some of the worst instruction takes place in medical schools where instructors are frequently selected because of their medical proficiency rather than instructional prowess. However, the prospective physician typically learns very well because he is so highly motivated to succeed in the school having recognized the obvious rewards of the medical profession.

The principle of perceived purpose can be employed with only modest effort in some cases, but many experienced school supervisors indicate it is the principle most frequently overlooked in the case of beginning teachers. The teacher tends to think students understand why it is the topic they are studying is worthwhile. This is usually not so.

The presumptive effectiveness criteria for this principle pertains first to the time sequence in which it is used. The perceived purpose activity, if it is going to be valuable, should be employed near the first of a unit or lesson so that even before he starts to study the student sees why it is important for him to learn. Secondly, the degree to which the teacher attempts to communicate this perceived purpose is an important criterion of effectiveness. A teacher who walks into an English class and tells the students to study grammar because it is "good for them" probably communicates very ineffectively to the class even though he is using the principle or perceived purpose. Techniques must be found which can "reach" the student and suggest to him why that which he is studying is of value. For example, if one shows the student how the material to be discussed is relevant to his every day experience. Then too, perceived purpose should occasionally be used after the instruction has begun to remind the student of the importance of the content.

KNOWLEDGE OF RESULTS

According to the principle of knowledge of results, the student should be given an indication of whether his responses are correct. This information should be given as quickly as possible, preferably during the same class period. Ideally, the student should know an instant after he makes a response whether it is appropriate or not. Therefore, teachers who systematically use this principle often devise practice tests in which the student makes responses and then finds out immediately after whether he is right or wrong. Knowledge of results can be supplied by having the students exchange papers and correct each other's work or by the teacher giving answers to practice questions. In other words, any method by which the student can determine whether his responses are right or wrong is acceptable. Even in dealing with student's responses to oral questions the teacher should let the individual know whether he is right or wrong. This, of course, is almost impossible to avoid in normal discourse even between student and teacher. The question of how much delay can

occur between the response and confirmation is still being researched. However, it is generally agreed that immediate confirmation is preferable to delayed confirmation.

The presumptive effectiveness criteria for this principle are the immediacy with which the knowledge of results is given, that is, the more rapidly the student finds out the better and the frequency with with knowledge of results is used. When students find out their responses were correct or incorrect after the end of an instructional sequence--for instance, on the final examination of the semester--it should not be considered knowledge of results. It does not contribute toward the student's preformance on the evaluation measure if the only time he learns whether he is right or wrong is after he has completed the evaluation procedure.

GRADUATED SEQUENCE

The fifth principle is the principle of graduated sequence. As the name suggests, this principle dictates that learning activities should be planned in a graduated sequence of difficulty, complexity, or quantity. This refers not just to separate steps in the activities, but to a gradual increase in the amount of effort required fror a student. With some subject matter this principle does not apply as forcibly as with others. However, the steps between concepts or items of information of the subject matter should, in general, be relatively small in order to allow most of the students to become familiar with each new concept or task. It is particularly difficult to judge just how small the steps between concepts should be for they should certainly not be so small as to bore the student. It is important therefore, to get feedback from the students regarding how appropriate a given step size is for a particular class.

The presumptive effectiveness criterion for this particular principle is the more gradual the sequence is the better--unless the sequence reaches the point of boredom. This is extremely difficult to determine and should depend upon empirical testing. Ideally, one should pace the increase in size of the graduation so it is consistent with the students ability to comprehend the material.

In summary, it is felt the teacher who plans his lessons so that some, if not all, of the five instructional principles are used will more probably achieve his objectives than the teacher who does not. It is not necessary to employ all the principles on all occasions for there are some instances in which a certain principle may be out of place. However, the use of these principles will generally lead to more effective instruction. Remember, it is necessary to ultirately test the quality of instruction through assessing its influence on student behavior.

Teacher Instructional Procedures

There are many occasions when the teacher in the classroom must function as a disseminator of information, demonstrator or discussion leader. On all these occasions he is frequently posing questions to the students. Over a period of years many writers have suggested rules regarding ways in which these activities can be more effectively conducted. For each of the following instructional procedures, ie.,

lecturing, discussion, demonstrating and questioning, the rules are briefly summarized below:

LECTURE

1. Plan the content of the lecture in advance.
2. Do not speak too rapidly.
3. Employ verbal enthusiasm, speaking somewhat louder than you think necessary.
4. Use a conversational speaking style, maintaining frequent eye contact.
5. Use short sentences and simple language.
6. Explain new words.
7. Modify your presentation according to visual feedback from your students.
8. Employ humorous illustrations adding to the clarification of your ideas.
9. Move freely in front of the class but guard against undesirable habits.
10. Use questions.
11. Always summarize.

DEMONSTRATION

1. In general, demonstration is most effective for teaching scientific principles and theories, movement or relationship of parts of tools and equipment and manipulative operations.
2. Demonstrations should be given when a few advanced students are ready (either demonstrations to the entire group or demonstrations to subgroups).
3. Plan the demonstrations so that all of the requisite equipment is available.
4. Make certain that all of the students can see the demonstration.
5. If several methods of performing an operation are available, be sure that one method is taught thoroughly before other methods are introduced.
6. The demonstrator should be certain that he is able to perform the skill to be demonstrated.
7. After each part or major step of the demonstration, the instructor should ask questions to make sure that he is being understood.
8. Follow-up, or student application, should occur after each demonstration.
9. In demonstration of potentially dangerous equipment, safety precautions must be emphasized.

LEADING A DISCUSSION

1. Discussion questions typically involve the process of evaluation.
2. Discussions should be used for questions that are important enough to deserve the time that discussions take.
3. Students should be sufficiently informed on the topic of the discussion.
4. The teacher must prepare for class discussion.
5. Discussions should center around problems the students recognize as important.
6. In some instances students will need assistance in developing skill in discussion techniques.
7. Discussion can typically be kept from rambling by making sure students understand the problem.

8. Inexperienced teachers should typically avoid following up tangential remarks in preference to the topic at hand.
9. At the close of the discussion summarize the major points discussed and conclusions reached.

QUESTIONING

1. A good question should be easily understood, thought provoking and on the main points of the lesson.
2. Address questions to the whole class.
3. Do not repeat questions which have been clearly presented.
4. As a general rule, do not repeat the student's answers.
5. Plan questions in a purposeful order.
6. When students give no answer to your question, substitute, for the difficult question, one of it's component parts.
7. When a student gives unimportant or incorrect answers, treat such responses tactfully.
8. Significant answers should be stressed.
9. A teacher's reaction to a student response which has been ungrammatically expressed should depend upon the gravity of the error.

Evaluation

The last major component of the paradigm is evaluation. It is at this juncture the instructor determines whether the students can now actually behave as planned when he formulated his objectives. The development of evaluation procedures has, undoubtedly, been largely resolved when the objectives were originally specified. For it will be seen that very specific behavioral objectives are often the actual statement of the evaluation procedures. Objectives and evaluation should, in essence, be identical. If the students perform sufficiently well on the evaluation device, whether it be a test or some less conventional form of assessment, in comparison with their pretest performance, the instructor can be satisfied and can infer that he has taught effectively. A superior student performance may suggest additional objectives need be added or perhaps the minimum proficiency levels of current objectives should be raised.

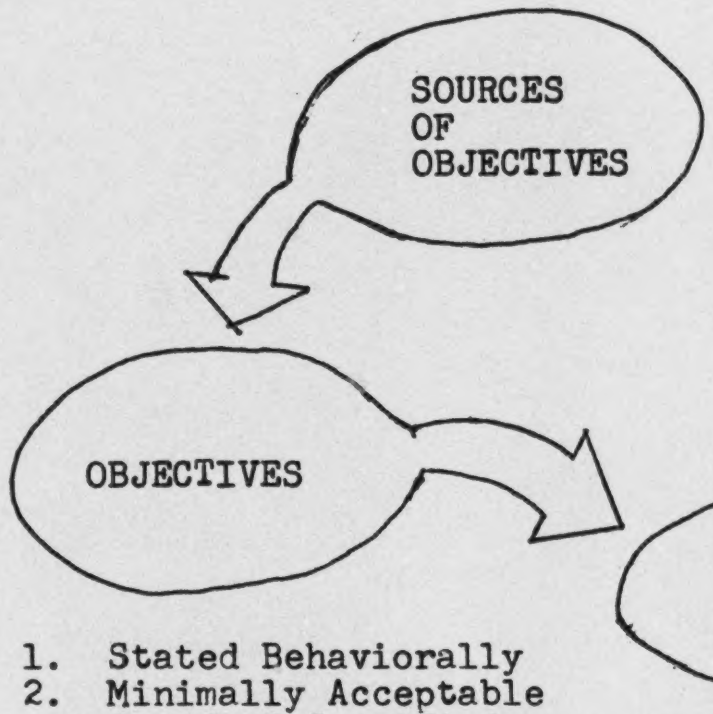
On the other hand, if students have not performed well on the evaluation instrument and have not achieved the objectives originally established then the instructor, in general, must take responsibility for the poor quality of the instruction. He should alter his instructional methods, perhaps re-evaluating himself to see if he used various instructional principles effectively. Often the teacher will discover the students have had insufficient opportunity to practice the behavior implied by the objectives. At this point, the teacher is really evaluating his own instruction.

The question of grading students is a separate consideration. As treated by most authorities, grading is a highly subjective process in which decisions are made by the teacher based upon his own perceptions of whether a student has earned a grade of A, B, C, D, or F. There are no real guides to supply the prospective teacher with in the matter of grading. This is almost exclusively a subjective decision. School policies, however, often influence the grading of pupils and hence should be thoroughly investigated by the beginning teacher.

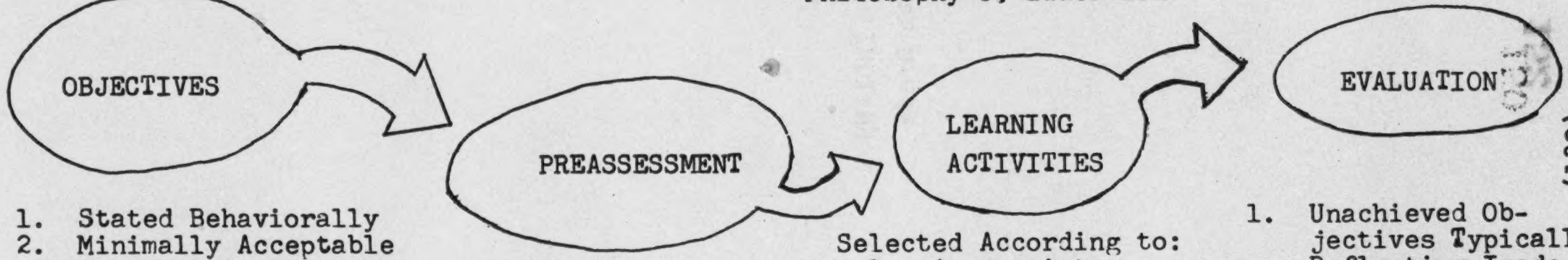
In conclusion, the instructional paradigm outlined in this document embodies an empirical approach to instruction. The complete paradigm is presented in Figure 2.

This empirical approach suggests that if the teacher posits instructional objectives and designs learning activities to accomplish them, then the evidence as to whether the student has accomplished them allows the teacher either to revise or maintain his instructional procedures. Obviously, there will be differences from class to class, but through a period of several years this approach allows the teacher, in a highly technological fashion to increase his effectiveness reflected by student achievement. It should be pointed out again that this is not the total answer to instructional proficiency and that there are many other factors involved in one's being a good teacher. However, almost any teacher could improve his instructional efficacy through the use of an empirical model such as that which has been described.

THE INSTRUCTIONAL PARADIGM



1. SOURCES:
   - Learner
   - Society
   - Disciplines
2. SCREENS:
   - Psychology of Learning
   - Philosophy of Education



1. Stated Behaviorally
2. Minimally Acceptable Standard Specified

1. Formal or Informal Measurements of Students Status In Relationship To Objective
2. May Suggest Revision Of Objectives, Particularly Minimum Standards

Selected According to:
1. Appropriate Practice
2. Individual Differentiation
3. Perceived Purpose
4. Graduated Sequence
5. Knowledge of Results

1. Unachieved Objectives Typically Reflecting Inadequate Instruction
2. Achieved Objectives Suggesting Augmentation of Objectives

UNIT - INDIANS

Fourth Grade

Reading

Program Objective: To know the literary tradition of our culture as well as other cultures.

Pre-Assessment: Check to see if children know what a legend is (look up in glossary).

Performance Objective: Having read an Indian legend, the student will identify and explain incidents in the story which distinguish it from other types of stories read so far.

Learning Opportunity: Story "The Smoking Mountain". Teacher will play recording while students follow in booklets.

After the story is over the teacher will ask such questions as: 1. What events in the story probably wouldn't have happened? 2. Has this story been handed down from one generation to another? 3. Did the story have some historical events but not proved entirely true? 4. Did the story involve some of the supernatural?

Time: 50 minutes

Material Needed: Record of "The Smoking Mountain" (Children Heritage Series - Read as You Listen) booklets, record player.

Evaluation: Student is able to answer teacher's questions. Level 1: Student is able to answer one of the questions. Level 2: Student is able to answer three of the questions. Level 3: Student is able to answer all questions.

Speaking

Program Objective: The student will express his ideas before the class.

Pre-Assessment: Observe if student takes part in a classroom discussion.

Performance Objective: Having been given an opportunity to view a series of Indian pictures, the student will contribute his ideas about the pictures before the class.

Learning Opportunity: Teacher displays a series of Indian pictures (showing their houses, women grinding corn, hunting, dances, etc.) After the student has had an opportunity to view the pictures the student expresses his own ideas about the pictures.

Time: 40 minutes

Material Needed: Pictures of Indians

Evaluation: Observe if 1. student is willing to express his ideas before the class. 2. His willingness and ease of expression. 3. His willingness, ease of expression and clarity.

Listening

Program Objective: The student is able to identify what a speaker is trying to interpret by looking at his facial expressions and non-verbal signals.

Pre-Assessment: Observe student's ability to detect clues to identify characters portrayed.

Performance Objective: Having read a story silently in class and watched a pantomime presentation, a student should be able to identify the character portrayed.

Learning Opportunity: Having read the story "Wild Creature" silently in class, give the students the opportunity to play a game "Who Am I?" Each student selects a character from the story to portray through pantomime. (Characters such as Nummer, the Indian boy, the girl Nitty, boy Ted, their Ma and Pa or the Indian chief are a few of the characters) The student who guesses first stands next to his desk and tells why he chose the name of the character, others listen, if he guessed correctly, he may present a pantomime, etc.

Time: 50 minutes

Material Needed: Reader "Magic Word" by MacMillan (pp. 211-223)

Evaluation: Observe child's Level 1: willingness to take part.
Level 2: His ability to portray a story character convincingly.
Level 3: His ability to interact with others in the group.

Speaking

Program Objective: The student will be able to retell a story in an organized manner.

Pre-Assessment: Observe and make note if the student has been putting events in the correct order in other stories.

Performance Objective: Having read a story, the student will be able to retell the events in the correct order as listed.

Learning Opportunity: Having read the story "Wild Creature," the teacher will write on the board the following sentences:

Ma helped to care for Nummer. (2)
Ted and Nitty found the sick Indian. (1)
The old Indian helped Pa. (7)
Nitty tried to teach English to Nummer. (3)
Nummer returned with other Indians. (6)
Pa was bitten by a snake. (5)
Nummber could not be found by the hunters. (4)

She will then ask if the events are in the correct order. (no)

"Could Na have helped care for Nummer before Ted and Nitty found him?" (no) "Then you know these two sentences are not in the right order." Have children rewrite the sentences in the correct sequence of events. When finished, call on different students to read the events from their paper. If errors are made, ask questions as those above to help student realize that certain events are dependent upon other events happening first.

Time: 50 minutes

Material Needed: Reader "The Magic Word" by MacMillan, paper, pencil, blackboard, chalk.

Evaluation: Observe students ability to answer 1. four of the events in the right order. Level 2: Student recalls 5 of the events in the right order. Level 3: Student is able to recall all the events in the correct order.

Speaking

Program Objective: The student will be able to express himself in creative dramatization.

Pre-Assessment: Observe if student has taken part in dramatization.

Performance Objective: Having read a story from the basic reader, the student will be able to act a scene out making up his own lines which are related to the experiences of the main character in the story.

Learning Opportunity: Story "Indian Boyhood". Having read the story about a Siox Indian named Ohiyesa, give the students an opportunity to discuss parts of the story, then have groups of children plan and carry out dramatizations of some of the experiences that Ohioyesa related in the story. Example - 1. What he did when he met a wild animal. 2. What did he do to show how brave he was? As one group gives their dramatizations the others observe and wait their turn.

Time: 40 minutes (2 days or until all participate)

Material Needed: MacMillan reader "The Magic Word".

Evaluation: Observe student's degree of participation. Level 1: Participation. Level 2: Participates and offers suggestions. Level 3: Participates, offers suggestions and consults others.

Reading

Program Objective: To know the literary tradition of our culture as well as those of other cultures.

Pre-Assessment: Check to see if students know what a myth is and review legends.

Performance Objective: Having read a myth, the student will be able to define the concept of a myth, how it differs from a legend and to use the correct intonational patterns through role-playing.

Learning Opportunity: Story - "How Saynday Got the Sun." Having read the story, the students are given the opportunity to so some dialogue reading for the parts of the Fox, Deer, Magpie, and Saynday. Different students may be selected to read certain sections. After dialogue reading Teacher questions: 1. How do you think legends are similar to myths? (told not read, both explain some natural phenomena.) 2. How do they differ? (Myths usually tell about gods and goddesses, legends may or may not have an historical basis often developed around admirable characters such as Buffalo Bill or Daniel Boone.)

Time: 50 minutes

Material Needed: MacMillan reader "The Magic Word"

Evaluation: Observe student's ability to answer questions about differences between myths and legends and to read dialogue. Level 1: Answer questions and read dialogue with some expression. Level 2: Answer questions and read dialogue with same expression the animals used when they spoke. Level 3: Answered questions and read dialogue with same expressions the animals used when they spoke plus using such intonational features as fear and unhappiness.

Speaking:

Program Objective: To ask questions as a way of learning.

Pre-Assessment: Observe if children ask questions about what they have read.

Performance Objective: Having read a story the student will be able to ask and answer questions based on selection and story details.

Learning Opportunity: Story "A Giant in the Wilderness." Having read the story the students will be given an opportunity to ask questions from the selection read, as each question is asked by a pupil, another pupil will be asked to read the answer from the story. If a child's question cannot be answered, suggest that he rephrase it. Example 1. Who was Sequoya?

Time: 45 minutes

Material Needed: MacMillan reader "The Magic Word"

Evaluation: Observe students increased skill in asking questions. Level 1: Student can ask a simple question. Level 2: Student asks questions involving simple story details. Level 3: Student asks questions involving story detail and usage.

Reading

Program Objective: The student will identify and interpret the feelings of story characters.

Pre-Assessment: The story is on 4th grade level.

Performance Objective: Having read a story, the student will be able to identify main characters, tell what he was like at the beginning of the story and at the end, and what he did to become a famous person.

Learning Opportunity: Story "The Earned Name" Give the children an opportunity to use the conversation between the two Indians Wa-ha-chanka and Haska as a dialogue reading. After the dialogue the teacher will question. 1. Why did Haska think he might some day be a great leader? 2. What does it mean when he said "earned name?" 3. Do you think he earned it? What was it? 4. How did Has-ka feel about his new name?

Time: 50 minutes

Material Needed: Book - "The Magic Word"

Evaluation: Level 1: Student is able to answer one of the questions.
Level 2: Student is able to answer two or the questions asked.
Level 3: Student is able to answer all questions by teacher.

Language

Program Objective: The student will recognize words as symbols and not objects.

Pre-Assessment: Check to see if students understand the format of a glossary and alphabetical order of words.

Performance Objective: The student should be able to locate and write words in the glossary through use of guide words.

Learning Opportunity: Present a mimeographed paper with some (10) guide words taken from the glossary in the "Magic Word" reader. One guide word is given, the other is missing, have the students look through the glossary to find the missing guide word on the same page and write it. Example - Cherokee - (Missing guide word-complicated). After this exercise is finished have students locate words that would come between the guide words.

Time: 45 minutes

Material Needed: "The Magic Word" reader by MacMillan

Evaluation: Observe student's ability to: Level 1: Locate and write five words from glossary. Level 2: Handles glossary with efficiency and finds 8 of the guide words. Level 3: Handles glossary with efficiency and ease, locates all of the guide words quickly.

Listening

Program Objective: The student will be able to listen and follow directions.

Pre-Assessment: Observe students ability to follow instructions.

Performance Objective: Having been given oral instructions on how to make a sand painting, the student will be able to follow the directions.

Learning Opportunities: The teacher will read a story "How Sand Painting Came to the Navaho" to give some background information on sand paintings. Teacher then gives oral directions. 1. Cut out the picture which is on the paper I have mimeographed off for you. 2. Place cardboard on your desk. 3. Paste your cut out picture in the middle of the cardboard. 4. You will find the letters B, R, Y, W, and BL on certain sections. B is for Blue, R - Red, Y - Yellow, W - White, and BL - Black. 5. Put some glue on each section you are ready to color, then sprinkle that color of sand on it. 6. Let it dry and wipe away any excess sand.

Time: Children will be divided into groups and each group work one or two class periods until completed.

Material Needed: Mimeographed pictures, cardboard (12 by 12) 5 jars of red, black, blue, yellow, and white sand. Glue.

Evaluation: Observe completed sand painting to see if student followed directions. Level 1: Student cuts picture and places it neatly on cardboard with 2 of the sections painted correctly. Level 2: Student cuts and places picture on cardboard neatly with 4 of the sections painted correctly. Level 3: Student cuts picture and places it correctly on cardboard with all sections painted correctly

Language

Program Objective: To look for and use vocabulary words in order to express oneself.

Pre-Assessment: As the student encounters new words throughout the unit, he lists them in his own notebook with at least one meaning. Teacher observes once a week how many he has listed.

Performance Objective: The student is able to express himself clearly using the correct meaning of a new word as he encounters it in his reading.

Learning Opportunity: Once a week give the students an opportunity to discuss the meanings of the new words on their list. After the discussion, students write one of the new words on a piece of paper and put it in a box. Each student will take his turn at drawing out one of the slips of paper with the word written on it. The student will then pronounce it and use it correctly in a sentence.

Time: About 20 or 30 minutes once a week.

Material Needed: Student's word list, paper, pencil and a box.

Evaluation: Observe student's Level 1: ability to pronounce and use the new word in a sentence. Level 2: Ability to pronounce and use the new word in a sentence with ease. Level 3: Ability to pronounce and use the new word in a sentence with ease and clarity.

Speaking

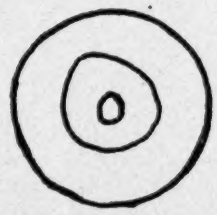
Program Objective: The student will understand and appreciate poetry related to the theme.

Pre-Assessment: Observe child's reaction to reading poetry as a means of understanding it.

Performance Objective: As a result of having had the opportunity of reading an Indian poem, the student is able to explain his attitudes and develop realistic concepts concerning the Indians.

Learning Opportunity: Poem "Circles". Read poem:

The white man drew a small circle
in the sand
and told the red man,
"This is what the Indian knows"
And drawing a big circle around the small one,
"This is what the white man knows."
The Indian took the stick
And swept an immense ring around both circles,
"This is where the white man and the
red man know nothing."



After poem has been read, have one child go to chalkboard and draw the necessary rings or circles as another child reads poem aloud.

Teacher then questions:

1. How do you think the white man felt about the Indians?
2. How did the white man compare himself with the Indian? (superior)
3. What do you think the white man learned from the Indian when he drew the immense circle?
4. Do you think this is a good poem to end the Unit? (learned facts and enjoyed Indian stories but still great deal more to learn.)

Time: 30 minutes

Material Needed: Poem by Carl Sandburg

Evaluation: Observe child's attitudes and concepts of Indians through discussions. Level 1: Ability to answer two of the questions asked. Level 2: Ability to answer three of the questions correctly. Level 3: Ability to answer all the questions correctly.

Sixth-grade Unit on Dialects

The study of regional dialects is one of the most exciting and rewarding areas of learning in the language arts. Learning about the existence of dialects and about the reasons for them makes poetry and prose written in dialect more interesting. The majority of children in our classes are not aware of these speech patterns. While dialects of a language differ from each other in pronunciation, vocabulary, and grammatical structure, the speech of our children differs from that of other regions in the United States only in vowel sounds and vocabulary. Stories and poems written in dialect are difficult for them to understand. This study will increase their enjoyment of literature through increased understanding.

Dr. Henry Lee Smith, Jr., Professor of Linguistics and English at the University of Buffalo, has said that the best English is that which gets the most cooperation. It is rather difficult to look at one's own speech patterns objectively, but it is not too difficult to understand that some language patterns are more pleasing to the ear than others. Speech patterns which do not sound pleasing to other people do not get the most cooperation. This is an age of great mobility; many of our children will not live all of their lives where they are raised. The best English for them will be that which gets the most cooperation wherever they go. While there is a new tolerance for accepting that which is in general usage, there are certain speech patterns which are a handicap for the individual who uses them in certain situations. An understanding of dialects will enable the child to decide which of his own speech patterns might not get him the most cooperation.

There is a very amusing story written by Annie Trunbull Slossen entitled "A Local Colorist" and included in a book of stories published in 1921. The following is from the story.

When I was a mite of a child I was always sayin' that I'd be a book writer when I growed up... Near as I could understand, dialect was a any kind of queer, outlandish talk folks in any destrict use, the queerer the better.....I had to begin, first thing, to hunt up folks that talked dialects, and it wasn't an easy job I tell you.....I lived in the mountains and there wasn't a thing of the kind in the whole place. I knew every single soul for miles around, and they all talked good, plain, sensible talk, nothin' queer....I went over the river to Vermont, but they didn't speak different. They conversed jest our way, only more so. Some of the old folks kep' up words I didn't mind any more, but nothing outlandish about them. I asked Grandma Quimby how her little granddaughter was. "Little?" says she. "Why, she's a big gormin' girl now." That "gormin'" did bring back old times and ya.

And mebbe even dialect, if it ain't been too long standin' may be broke up and helped, or mebbe clean cured, take it in time and afore you're too old and sot in your ways.

This unit is planned for sixth-grade students. It will be developed through the use of the skills of listening, reading, writing, speaking, and viewing. The goals of the unit are:

1. to create an awareness of the use of dialects which are quite different from the students' own speech patterns.
2. to develop an understanding that there are differences

in speech patterns within his own group. Boys use vocabulary which is different from girls'. Children do not talk like adults. Certain activities, such as sports, have their own peculiar vocabularies.

3. to be able to analyze his own speech to determine if it contains pronunciations or vocabulary which will not get the most cooperation.
4. to understand a little about how dialects develop.
5. to develop an appreciation for literature which is written in dialect.

The program objectives which will be adapted to this unit are as follows:

Speaking

1. To speak spontaneously and easily with and before others.
7. To take part in an informal exchange of ideas with others; to consult with others in formulating plans.
9. To express one's self in play acting, story telling.
13. To apply the conventions of general American English usage and to use whatever functional variety of language is appropriate to the occasion.

Listening

4. To listen attentively
11. To increase one's listening vocabulary

Writing

3. To improve the quality and precision of one's written vocabulary.
5. To develop an awareness of writing styles and forms.

7. To experiment with individual writing techniques; to be able to break rules intelligently; to learn the rules first and have a valid reason for breaking them.

Reading

3. To be aware of similarities and differences in reading and speaking
9. To know the literary tradition of one's culture and other culture.

Viewing

2. To identify the technique of the media observed.
4. To analyze the techniques of the media observed.

Language

13. To recognize and use contextual clues to figure out word meanings.
15. To discuss the origin of words and the semantics of language.
19. To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.
24. To be aware that language is in a constant state of change and to explain language in the light of its history.

(First Week) - Language, Writing

Pre-assessment: The members of the class do not all speak alike; boys do not talk like girls, children from one home do not speak exactly like children from another home especially if the parents originated in another area.

Program objective: (a) To know the literary traditions of one's culture. (b) To be aware that language is in a constant state of change.

Performance objectives: (a) The student will be aware of the use of dialects which are different from the student's own speech patterns. (b) The student will show an appreciation for dialect literature through hearing read The Yearling.

Learning Opportunity: After the pre-assessment and introductory activity on Monday, the rest of the week will be spent (about thirty minutes a day) on the reading of The Yearling by the teacher. Little comment should be made so that the children may fully enjoy the story for itself. Time should be left for discussion and questions about any dialect which confuses them.

Time: about 30 minutes daily

Evaluation: Level 1: Children listen attentively to the reading. Level 2: Children can recall and discuss idiomatic and dialectal language used in the story. Level 3: Children can make judgements about acceptability and appropriateness of the dialect.

Pre-assessment: Discussion of the meaning of biography, autobiography, fiction, etc.

Program objective: To improve the quality and precision of one's written vocabulary.

Performance objective: The student will be able to find, choose and read a short biography; then to condense this in one's own words.

Learning opportunity: Students will write a short biography of Marjorie Kinnen Rawlings. This is of particular interest because of the Florida locale of her stories.

Evaluation: Level 1: Biography is accurate and legible.
Level 2: Biography is written in child's own words.
Level 3: Writer accomplishes the above and also shows some personal reaction.

First Week

The lesson for the first day starts with an introduction to dialects which will include many of the ideas stated in the goals of the unit. The members of the class do not all speak alike; boys do not talk like girls, children from one home do not speak exactly like children from another home especially if the parents originated in another area. It should be said that this is an age of great mobility; many people travel about the country because of their jobs. Other people are striving toward an upward mobility to improve their economic and social status. The preceding introduction should be read. Class discussion will certainly follow.

To show the extremes to which dialects go, a chart may be made from a humorous pamphlet, Guide Book and Dixie Dictionary. This dictionary gives vocabulary such as: abode - a piece of wood; braid - what you eat when you are out of biscuits; foe- what cores after three. All of the pamphlet is not suitable so the use of a colorful chart is advised. Answers may be hidden until the students try to guess the meanings.

Another booklet which will amuse the children is Ferhoodled English, a collection of Pennsylvania Dutch expressions such as the one about rain; "Ain't it wonderful how it keeps up making down." This will provide an opportunity to explain how certain dialects develop by explaining that the word order in German, (Macht die Tur zu), when carried over into English, produces such as "Make the door shut." It will be important to emphasize that while such speech patterns are amusing, it is not our intention to make fun of this or any other dialect.

Reading, Speech, Language
(Second Week)

Pre-assessment: To discover how many children are familiar with Lois Lenski.

Program objective: (a) To know the literary tradition of one's culture. To speak spontaneously and easily before others. (b) To recognize and use contextual clues to figure out word meanings.

Performance objective: The child will read a book written by Lois Lenski and give an oral report.

Learning Opportunity: An assignment will be made for each one to read one book by Lois Lenski. These books are not difficult, but Miss Lenski uses a suitable dialect in each one. Each book also has an informative foreward. Book reports will be made orally at various times during the following weeks as the students are ready. Reports should be brief but should show an understanding of the story and of the dialect in which it is written.

Time: At child's own speed

Evaluation: Level 1: Child is able to stand before the class and tell the story.

Level 2: Child is able to tell the main facts of the story chronologically.

Level 3: Child is able to tell the story in such a way that others will want to read it.

Listening, Language, Speech, Writing, Viewing
(Second Week, Continued)

Monday - class time

Pre-Assessment: Note reaction to a first reading of a Burn's poem.

Program objective: To listen attentively

Performance objective: The student will become acquainted with the poems of Robert Burns and James Whitcomb Riley

Learning opportunity: Poems by Burns will be read by the teacher. Class discussion follows. This Scotch dialect will probably be unfamiliar to most. The reading of Riley's poems follows. Comparison may be made between the two forms of dialect.

Time: 30 minutes

Evaluation: Level 1: Child can tell the main ideas of the poems.
Level 2: Child shows curiosity about unfamiliar words.
Level 3: Child showsan interest in reading the poems of Burns and Riley for himself.

Tuesday-class time

Pre-assessment: Have children bring in comic strips which they think are written dialectally.

Program objective: (a) To recognize certain language usage appropriate to given social, geographical and cultural levels. (b) To develop an awareness of writing styles and forms, including those found in business, in order to apply them in one's own writing. (c) To take part in an informal exchange of ideas with others; to consult with others in formulating plans.

Performance objective: (a) The student will point out the meaning of dialectal comic strips and the reason for the use of such dialect. (b) The student will discuss and organize the writing of letters to cartoonists. (c) The student will write a letter to a cartoonist.

Learning opportunity: The teacher (or the students) will have brought in strips such as Li'l Abner, Pogo, or Snuffy Smith. These will be displayed on a bulletin board and discussed. Committees will be formed to confer and write letters to Fred Laswell (Snuffy Smith), Walt Kelly (Pogo), or Al Capp (Li'l Abner) to inquire about the research which must be done to produce authentic dialects for these cartoon strips. Letters may be in business form or written informally as students prefer, provided they show correctness in the chosen form.

Time: entire period

Evaluation: Level 1: Child writes a legible letter using an approved form.

Level 2: Child expresses his interest and appreciation to the author in such a way as to encourage an answer to his letter.

Thursday

Pre-assessment: Discussion of Twain stories to discover whether children are familiar with his works

Program objectives: (a) To identify techniques of viewing media (b) To analyze the technique of the media.

Performance objective: The student will view a motion picture which is connected in subject matter to the writing of Mark Twain.

Learning Opportunity: Film - The Adventures of Tom Sawyer This is a 77 minute film. The rental is $27.00. Actors are Tom Kelly, Jackie Moran, May Robeson, Walter Brenna, and Victory Jory. Since the rental is so high, some arrangement may be made for a larger number to view it, with a small admission charge if necessary.

Time: 1½ hour

Evaluation: Level 1: Children are an attentive audience.
Level 2: Children can discuss the film after viewing.
Level 3: Children can discuss the advantages of the movie over oral reading of the story

Friday - Catch-up day. Discussion of the film. Lenski book reports. Additional comic strips. Drawing of comic strips by children if desired.

Speech, Writing, Language
(Third Week)

Monday, Tuesday, Wednesday

Pre-assessment: Observe willingness of students to take part and ability to offer suggestions.

Program objectives: (a) To express one's self in play acting. (b) To take part in informal exchange of ideas with others; to consult with others in formulating plans.

Performance objective: The student will help produce a creative dramatization of one of the materials used in this unit.

Learning opportunity: Plans are made on Monday for creative dramatics based on a story by Mark Twain or Lois Lenski, an Uncle Remus story, or a series of comic strips. Committees organize and meet to prepare for a spontaneous production, with no memorized lines. Tuesday and Wednesday will be spent doing these productions.

Time: 3 days

Evaluation: Level 1: Child is willing to participate.
Level 2: Child shows ability to take on personality of the character he is portraying through speech and actions.
Level 3: Child shows ability to use dialect in his characterization.

Thursday

Pre-assessment: Oral discussion. "How would you describe what a girl is wearing?" and similar questions.

Program objectives: (a) To experiment with individual writing techniques. (b) To apply the conventions of general American English usage and to use whatever functional variety of language is appropriate to the occasion. (c) To be aware of similarities and differences in reading and speaking.

Performance objective: Each child will be aware that he and those with whom he associates do not use identical speech patterns, but that each speaks in a way appropriate to his age, sex, etc.

Learning opportunity: Each student will write a story about his own life, using his own natural speech patterns. After an introduction of setting, most of the story should be in diologue. Subjects should be familiar, every-day ones, perhaps a recent happening at home, at the fair, on the playground. The story need not be long, but the dialogue should faithfully portray the character of each speaker. Grandfather or little sister may be characters, neither of whom would speak just as the sixth-grade writer himself does.

This is a form of evaluation. If the student is not able to recognize the use of regional patterns in his own speech or of those close to him the unit will not have succeeded in reaching several of the goals set. (1, 2, 3). There is still the possibility that the sixth goal has been attained; to develop an appreciation for literature which is written in dialect.

Time: at least one class period

Evaluation: Level 1: Each child writes dialogue about a recent event in his life.
Level 2: Each child uses appropriate speech in the dialogue.
Level 3: Each child accomplished above and also uses the correct mechanics of writing dialogue.

Friday - a day to finish. Some students may still need to report on the Lenski book. One of the creative dramas may not have been given. Students may have brought in additional materials which they would like to share with the class.

Following are some additional activities which may be added to the unit or substituted for another activity if the teacher so desires:

1. The reading of the Mennonite story Ellie's Furnishings, which is listed in the materials.

2. Listening to the Galloping Gourmet, a CBS program featuring cooking and English as spoken in England. Tony Hamilton, newsman on Channel 8, also is interesting for his speech.
3. A short, informal research paper on the vocabulary differences in English of England and American English, such as lorry (bus), petrol (gasoline).
4. Runaway Home, the out-of-adoption sixth-grade reader published by Row Peterson. Children enjoy the continuity of this story about the Harding family which travels from Maine to Washington the long way. As they visit in such areas as the Outer Banks of North Carolina and the Ozarks of Arkansas, the idiomatic dialects of the areas are apparent and interesting.

Materials

Books and short stories

Arbuthnot, ed. Time for Poetry

Botkin, B.A. ed., Pocket Treasury of American Folklore

Coatsworth, Elizabeth, Runaway Home

Lenski, Lois, Bayou Suzette
Blueberry Corners
Blue Ridge Billy
Boom Town Boy
Corn Farm Boy
Cotton in My Sack
Judy's Journey
Mama Hattie's Girl
Shoo Fly Girl
Strawberry Girl
Texas Cowboy

Martin, Helen R., Ellie's Furnishings

Rawlings, Marjorie Kinnen, The Yearling

Twain, Mark, The Adventures of Tom Sawyer
The Adventures of Huckleberry Finn
The Celebrated Frog of Calaveras County and other Sketches

Record - Gullah, Dick Reeves, Lenwal Enterprises, Charleston, S.C.

Film - Adventures of Tom Sawyer Fl 101
Associated Instruction Materials, Atlanta, Georgia

Booklets -

Guide Book and Dixie Dictionary, The Progress Press, Roanoke, Virginia

Ferhoodled English, Yorkcraft, Inc., York, Penna.

Poems -

Riley, James Whitcomb - "Little Orphan Annie"
"The Raggedy Man".

Burns, Robert, "To a Mouse"
"A Red, Red Rose"
"Auld Lang Syne"

ORGANIZATIONAL PATTERNS

LATE CHILDHOOD ELEMENTARY

Possible Organizational Patterns For Early Childhood

Articulation

Articulation has been a watchword in educational deliberations for years. Attempts to develop an articulated curriculum in the English language arts, however, are beset by several problems. The first of those involves the nature of English language arts. The English language arts is more a network of skills and processes than a body of content. It is impossible to designate at which grade all students will learn certain language skills; research shows that language power does not develop in such a logical and systematic fashion. Furthermore, the linguistic skills are more highly related to factors independent of the school - especially social-economic environment. It is impossible to alocate phases of the subject to the different years. Since English language arts is a required subject in all grades, the natural selection of students which operates in the higher grades in most other academic subjects is not present.

Despite these problems it is necessary for faculties to plan a realistic sequence for English language arts. What is the difference in English language arts from one grade to the next? Simple allocation of titles, etc. has been resorted to with disturbing frequency.

Factors in Planning a Sequence

The task of working out an articulated program which will serve a given school well is a complex but not impossible, one. Several factors must be considered together:

1. The characteristics and needs of students at the various levels. This approach is especially useful if a study of student interests leads to some definition of student motivations. For example, why are pupils, at certain levels, interested in animal stories, in science fiction? What motivations can be identified which may furnish important keys to the nature of the English language arts program?

2. The processes and activities important in communicating for life needs.

3. The nature of language and literature and of the components of effective reading, writing, viewing, speaking, and listening.

4. Those themes important in human experience: such as man and deity, man and nature, man and other men, man and his inner self. It is becoming increasingly clear that a most effective means of determining sequence in the English language arts program is to identify for each grade a set of major themes around which the study of the English language arts may be organized.

Procedures in Articulation

Nothing is to be gained when a teacher at any level blames a lower level of instruction for the inadequacies of the students he meets at the beginning of his course. The good teacher takes his students where he finds them and helps them to improve in terms of their individual needs. He has a competent understanding of the total educational process which a child goes through, with specific information on the content and conduct of courses immediately preceding and following his own level of instruction.

From: A Guide English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida, p. 158-160.

Regardless of how a school organizes itself, the key to an effective English language arts program is for that program to provide for a consistent and sequential development of the communication skills outlined in the section on Program Objectives for Pasco County.

An elementary school may evaluate itself using the following:

Criteria for Evaluating Organizational Patterns

Factors related to curriculum content and structure - The organizational patterns of schools and classrooms should contribute to the effectiveness of curricular planning and experiences. In view of the purposes of modern education, the recommended curriculum plan:

(1) Places special value upon the uniqueness of each learner.
(2) Provides both balance of content and opportunity for correlations among the various areas of study.
(3) Structures the expected outcomes in continuous developmental growth sequences that include provision for spaced review.
(4) Expands or contracts its offerings in depth and breadth to fit the varying capabilities and purposes of learners at different times.
(5) Provides a variety of types of learning experiences to capitalize upon learner's different interests and modes of learning.

Factors related to the personal success of the learner. - In order to enhance the child's opportunities to become an increasingly adequate person, the modern school:

(1) Develops a warm, supportive teacher-pupil relationship
(2) Helps various pupils, in accordance with their different capacities, to set somewhat different academic goals that provide challenge and stimulation.
(3) Provides opportunities which will help the learner see himself as a worthy, adequately capable person
(4) Provides opportunities which encourage the child to interact with others in ways that strengthen his social understanding and habits as well as his academic competencies.

(5) Facilitates the placement of responsibility for learning on the pupil, making him an intellectually active participant rather than a passive observer.
(6) Developes habits of constructive self-direction through increasing opportunities for purposeful independent work.
(7) Offers a consistent work load rather than one which fluctuates greatly from day to day and week to week.

Factors related to teacher effectiveness - A desinable pattern of school and classroom organization:

(1) Makes the teacher fully aware of the extent and types of individual differences among children.
(2) Provides for frequent evaluation of each pupils general progress in terms of individual capacity rather than of class standards.
(3) Enables teachers to do individual diagnostic appraisals and corrective teaching for most children who encounter temporary difficulties.
(4) Makes fairly comprehensive pupil records readily available for adding notes about significant behaviors and for use in examining and analyzing problems and progress.
(5) Provides enough flexibility of scheduling to permit teachers to readily change or extend daily time blocks and to alter curriculum plans in order to capitalize upon various types of learning opportunities.
(6) Utilize the special capabilities of teachers as fully as possible.
(7) Makes efficient use of teacher time, providing the maximum amount of learning possible for the amount of instructional time and effort expended.
(8) Is reasonably economical with respect to teacher-pupil ratio and utilization of school facilities.

An elementary school may use the following organizational patterns:

General Patterns

Each system of school and classroom organization can be classified to its degree of polarity on one or more of the following four continums of characteristics:

(1) One-teacher ↔ Multiple-Teacher Instruction
(2) Hetrogeneous ↔ Homogeneous Instruction
(3) Independent ↔ Directed Study
(4) Differentiated ↔ Uniform Instruction within the classroom

Specific Patterns of Current Interest

(1) Intraclass grouping within the self-contained classroom
(2) Departmentalization
(3) The Joplin Interclass Grouping Plan (interclass grouping)
(4) The Dual Progress Plan (½ day heterogeneously sectioned in a graded manner in language arts and social studies and ½ day sectioned by achievement levels in each subject)
(5) Team Teaching
(6) Individualized Reading (Child chooses a book he wants to read from a large selection and is given needed instruction in individual conferences)

(7) Individually Prescribed Instruction (carefully developed sequences of numbered lessons (K-6) grades)
(8) Pupil-team Study (pupils paired to lead each other)
(9) Non-graded classes (planned learning sequences)
(10) Continuous Progress Plan (a refinement of non-graded using a combination of organizational innovations)

Research reports suggest that pupil growth depends on teacher effort and capability more than on such factors as school-organization patterns.

It is not likely that research will soon show clear and consistent achievement-test results favoring one organizational pattern over another because pupil achievement is so much affected by teacher performance, curriculum structure, and other factors that may differ in schools having the same form of organization. Consequently, each faculty must determine the type of school and classroom organizational patterns that appear likely to be most helpful in its schools.

From - Harry W. Sartain, "Organization Patterns of Schools and Classrooms for Reading Instruction," p. 195-236, Innovation and Change in Reading Instruction, The National Society for the Study of Education, 67th Yearbook, 1968, 5835 Kimbuk Avenue, Chicago, Illinois 60637.

These organizational patterns, combinations of these patterns or others should be chosen to do the best possible job of providing a consistent and sequential development of the communication skills.

Diagnostic tests should be administered to determine which English language arts skills a child needs to be taught. Some companies from which to order such tests would be:

(1) Harcourt, Brace, and World, Inc.
Test Department
757 Third Avenue
New York, New York 10017
(2) California Test Bureau
1375 Peachtree Street, N.E.
Atlanta, Georgia 30309
(3) American Testing Co.
6301 South West Fifth Street
Fort Lauderdale, Florida 33314
(4) Cooperative Tests and Services
Educational Testing Service
Princeton, New Jersey 08540
(5) Houghton Mifflin Co.
2 Park Street
Boston, Massachusetts 02107
(6) Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Other tests to be considered are:

(1) Bender Visual-Motor Gestalt Test
(2) Frostig Developmental Test of Visual Perception
(3) "Making of Auditory Discriminations" section of the Harrison-Stroud Reading Readiness Test
(4) Wepman Auditory Discrimination

Teacher made tests may be administered if others are not available. English language arts teachers should get together and decide what it is they would like to know about the students' writing, speaking, reading, listening, viewing, and language skills and devise a test or tests which will give them the answers. (See Marjorie Seddon Johnson and Roy Kress, Informal Reading Inventories, International Reading Association, Newark, Delaware, 1965)

The teacher should work with students in accordance to their skill needs as indicated by the dognostic testing.

Based on these test results, the teacher should design units. (See sample units in this guide). Often thematic, topical, or specific subject area units are a means of organization. Within these units there is the integration of the English language arts skills.

The Scholastic Magazines, Inc., 900 Sylvan Avenue, Englewood Cliffs, New Jersey 07632, has designed thematic units which could be used as the nucleus of such an organization for the 4th, 5th, and 6th grades:

The Struggle for Independence
The Western Men
Everyone is "Special"
Prejudice
Science: The Animal Kingdom
The Prehistoric World
Family
What the West Was Really Like
Our World

These units each have approximately 60 books and range in reading level from 3 to 8.5.

Elementary English language arts teachers could design similar units based on student interests and abilities. These units can be taught, coordinating the skills of writing, speaking, viewing, listening, reading, and language. Teachers of each grade level could design units to be used at that particular level. All Materials to be used with the units could be designated to that grade level.

If all teachers designed three units a piece and shared them, just think of how many units (designed for special purposes) you would have. If these units were centrally located with materials to be checked out by grade level teachers, it would facilitate their use.

The program objectives listed at the beginning of the guide should be reflected in the units designed to make up an English language arts program. The units should be designed to include steps listed in the sample instructional objectives sections and the sample unit section of this guide.

MATERIALS

LATE CHILDHOOD ELEMENTARY

Background for Materials

There are main sources from which teachers have access to materials: the school library, the Regional Film Center, Bartow, Florida, the department or grade materials center, and the state textbook adoption list which comes out yearly. For information concerning these, check with your principal, the school coordinator for the Regional Film Center, the school librarian, and the coordinator of textbooks.

Accessible to every English language arts classroom should be a tape recorder, a language master, a film projector, an overhead projector, an opaque projector, a record player, a portable stage, a listening station, and bookcases or racks for paperback books.

In addition to this equipment certain materials, beyond what is available from the main sources mentioned, should be available to the teacher and students. Following are suggested materials which may be purchased with funds budgeted for such purposes.

These materials should be selected by the teacher who should ask the questions, "Will these materials help do the job? Are they appropriate to both the program and instructional objectives?"

SPEECH

Guide to Better Speech
(Grade 4-12) record - $4.98. Educational Association, Orlando, Florida 32806

The Language Instructor - Sound Teacher
Through the automatic execution of a listen-record-compare routine, a student may now effortlessly compare his own pronunciation - matching attempts with a succession of speech models. Educational Sound Systems, Inc., 4965 New Haven Avenue, Melbourne, Florida 32901

Book Collection of Royalty
Free plays for young people. Plays, Inc., Publishers, 8 Arlington Street, Boston, Mass. 02116

Speech Activities in the Elementary School
Ruth Heinig, National Textbook Corporation - $1.25

Discussion and Argumentation Debate in Secondary School
Herman - Ratliffe - $1.35

Records:
"Fun with Speech, Vol. 1 and 2," Educational Record Sales, 157 Chambers Street, New York, New York

"Countdown for Listening, Speech Improvement and Drama," Educational Record Sales, 157 Chambers Street, New York, New York.

Books:
Scott and Thompson, TALKING TIME, Webster Publishing Co., St. Louis, Mo. (A book that provided the teacher of primary children with informal materials which are designed to improve or correct a child's speech pattern.

Charts: Posters and Pictures:
Poster Cards of the alphabet, consonant and vowel sounds, also words for the child to say. (Milton Bradley, ABC School Supply 240 Ninth Street, North, St. Petersburg, Florida)

INSTRUCTOR'S "Mother Goose Rhymes" and "Folk and Fairy Tales" for storytellers. ABC School Supply, 240 Ninth Street, North, St. Petersburg, Florida)

"Speech Sounds" Picture Collection - Pictures to illustrate poems from magazines.

Films:

"Fun with Speech Sounds" (11 min.) Primary level - Film shows how some difficult sounds should be spoken-Children participate.

Records:

"Guide to Better Speech" Classroom Materials, Inc., 93 Myrtle Drive, Great Neck, New Jersey.

"Listen and Learn Records for Children" Primary level, Speech training records for the classroom. Stories repeat certain sounds and the children participate making the sounds. (Pacific Records Co.)

Tape:

"Learning the Alphabet and its Sounds with Amos and Friends." Imperial Production, Inc., Kankakee, Ill. (Children participate as the tape is played.)

Activity Kits:

Peabody Language Development Kit, Level #1. American Guidance Service, Inc., Publishers' Building, Circle Pines, Minn. (The kit presents lessons as a daily interlude from regular academic work. The lessons promote active participation by all children in the class in reception, conceptualization, and expression.)

The Mike and Cindy Stories, Elemertary level. Steck-Vaughn Co., P. O. Box 2028, Austin, Texas. (Activities centered around 46 Mike and Cindy stories used to introduce the key sounds of the English language.)

Toy Collection to make "Speech Sounds" - Label a box for each of the sounds and place within it all of the objects containing that sound in either the initial, medial or final position.

Machines:

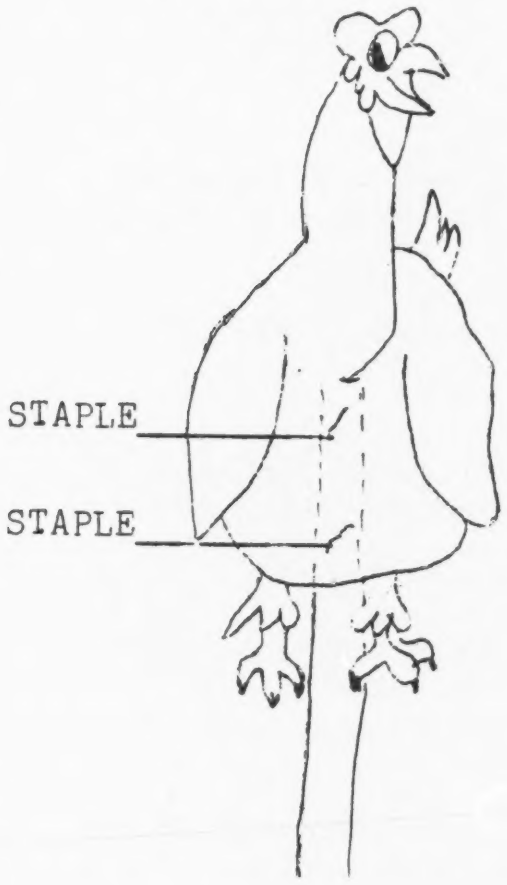
Cassette dual track tape recorder with an instant response unit with earphones. (The child can hear the teacher's instruction, such as words to say, through the earphones and the child can respond instantly. Afterwards the teacher and the child can listen to the tape, hearing the teacher's instructions and the child's responses.) School Equipment Distributors, Inc., 319 Monroe Street, Montgomery, Alabama.

P U P P E T R Y

1. STICK PUPPETS

MATERIALS: Cardboard, staples, thin sticks
PROCEDURE: Children draw figures on cardboard, then cut them out and mount them on sticks with the staples. Coloring may be done before or after mounting.

STICK PUPPETS



USAGE: Stick puppets are most appropriate for the primary grades. Most of the stories at this level may be easily adapted to puppetry, and stick puppets are easy to make. They are usually short-lived. A variation may be to add tails, trunks, or arms to them which may be manipulated.

SOURCES: Stories that are easily adaptable may be found in Read In Another Story, N. Y., Crowell, 1949. or in Ward, Winifred, Stories To Dramatize, Children's Theater Press, 1952.

2. SHADOW PUPPETS

Shadow puppets are just like stick puppets except that they are not colored and they have holes for eyes. Children place them and any other properties against a translucent screen with a light behind it.

3. HAND PUPPETS

May be made from scooped out vegetables, styrofoam, sponges, or plain paper bags. Vegetables may be painted with a mixture of liquid glue and tempera paint. Other accessories might include:

eyes: pins, buttons, marbles, cloves, thumbtacks
nose: pins, paper pyramids, small pieces of apples or carrots
nostrils: two cloves or two thumbtacks
mouth: red construction paper or a checker
hair: wood shavings, crepe hair, absorbent cotton, rope, yarn, wool, strips of paper, foam rubber, carrot curls

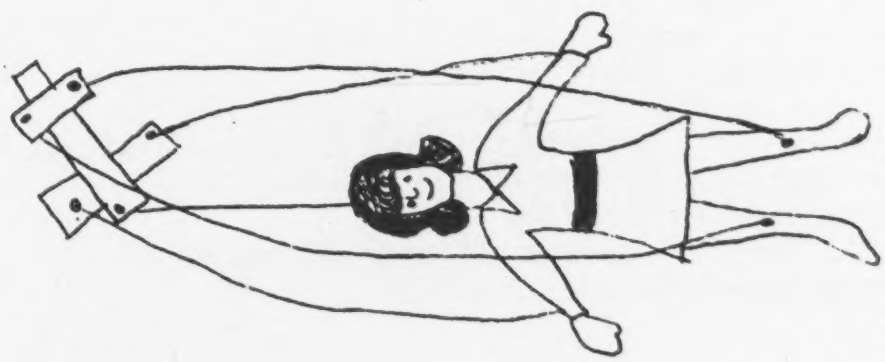
Clothing is simple. Just cut a piece of cloth large enough to wrap around the hand; may have two folds for fingers if you wish. Socks make excellent bodies for puppets.

Hand Puppets Made From Paper Bags

Papier Mache is a more difficult form of puppetry, but is also more rewarding, for in this way children can actually sculpture their own desired espressions into their characters. Once puppets have been constructed from wall paper paste or other papier mache material, it should always be the last step to shellac them. In this way the puppets become much more permanent, much more useful.

MARIONETTES

String-operated puppets are called marionettes. These should not generally be attempted until children have had the opportunity to manipulate and create several simpler puppets. The operation of the strings requires practice, and often a child will become so involved with the mechanical aspect of the marionettes that it will be easy for him to project attitudes and feelings into the production which he would otherwise be hesitant of. In constructing marionettes, it is important that the leg and arm joints be movable and that the feet be weighted (fishing sinkers do nicely). A special stage should always accompany a performance with marionettes.



SOURCES FOR STORIES TO ADAPT TO PUPPETRY

For 5, 6, 7 year olds:

1. Ask Mr. Bear--Marjorie Flack
2. The Elf and the Dormouse--Oliver Herford
3. Fancy Dress--Marion St. John Webb
4. Goldilocks and the 3 bears--Robert Southey
5. The Musicians of Bremon--Grimm
6. The Tale of Peter Rabbit--Beatrix Potter
7. Why the Evergreen Trees Keep their Leaves in Winter--Sara Cone Bryant
8. The Wonderful Tar Baby Story--Joel Chandler Harris

For 8, 9 year olds:

1. Cinderella--Charles Perrault
2. The Clown Who Forgot to Laugh--Elanor Leuser
3. Doorbells--Rachael Field
4. How the Robin's Breast Became Red--Flora J.Cooke
5. A Legend of Spring--Geraldine Brain Siks
6. The Miser and his Monkey--La Fontaine
7. Paddy's Christmas--Helen A. Monsell
8. Mrs. Mallaby's Birthday--Helen Earle Gilbert
9. Tigger Has Breakfast--A. A. Milne

For 10, 11, 12 year olds:

1. The Bad Joke that Ended Well--Roger Duvoisin
2. A Christmas Promise--Ruth Sawyer
3. The Emporer's New Clothes--Hans Christian Anderson
4. Johnnie Appleseed--Emily Taft Douglas
5. The Sourcer's Apprentice--Richard Rostron
6. Tom Sawyer Discovers a Law of Human Action--Mark Twain
7. William Tell--James Baldwin
8. The Bishop's Candlesticks--Victor Hugo
9. A Christmas Carol--Charles Dickens
10. Macbeth--told by Mary MacLeod
11. The Old Woman and the Tramp (Nail Soup)--Swedish Folk Tale
12. The Prince and the Pauper--Mark Twain
13. Rip Van Winkle--Washington Irving
14. The Squire's Bride--Gudrun Thorne-Thomsen
15. Tree of Freedom--Rebecca Caudill

LISTENING

Literary Stories
Cassett ($7.95) and Reel ($8.95) listening tapes, Language Arts 4-9, Learning Arts, P. O. Box 917, Wichita, Kansas 67201.

Mythology of Greece, Rome
4 albums-8 records-$40.00. Society for Visual Education, Diversey Parkway, Chicago, Ill. 60614.

Developmental Motivation Series
Poetry, phonics, spelling tapes and cassettes. Classroom Communications, P.O. Box 1385, Ocala, Florida 32670.

The Columbia Children's Book and Record Library
Audio Visual of South Florida, 3748 N.E., 12th Ave., P.O. Box 23308, Fort Lauderdale, Florida 33307. The Columbia Children's Book and Record Library is a series of top quality, fully illustrated books with companion records.

Listening Center
A group of students may listen to recorded material without disrupting other class activities. The unit plugs into a tape recorder, record player, 4 head-sets with cushions and individual volume controls. Approximate price $44.50-$59.50) Audio-Visual South Florida, 3748 N. E. 12th Ave., P.O. Box 23308, Ft. Lauderdale, Florida 33307. (other companies also)

Listening Skills Program
International Teaching Tapes, Inc., SRA - Grades 4, 5, 6

Developing Auditory Awareness and Insight
Workbooks: Program 1 - (k-3) - 88 lessons - $1.25
Program 2 - (4-6) - 88 lessons - $1.25
Program 3 - (7-12) and Adult - 88 lessons - $1.25
Teacher Handbook for all three programs and 264 lessons. $7.50
IMED Publishers

Durrell Listening Reading Series
Intermediate level - Vocabulary-Listening
Vocabulary-Reading
Paragraph -Listening
Paragraph -Reading
Harcourt, Brace and World, Inc.

Sounds for Young Readers
6 - 33 1/3 RPM records, Educational Record Sales. 157 Chambers Street, New York, New York.

Discovering Rhythm and Rhyme in Poetry
Records, Educational Record Sales, 157 Chambers Street, New York, New York

Records and Books:

Books and Record sets for listening stations such as Benefic Press's Animal Adventures for Primary Grades, Walt Disney Books and Record sets; Scholastic Record and Book Companion Series.

RCA VICTOR ALBUM - Listening Activities: 30 Rockefeller Plaza, New York, New York, Vol. 1-3 Primary Grades; Vol. 4-5 Intermediate Grades.

SOUNDS I CAN HEAR - HOUSE
SOUNDS I CAN HEAR - FARM IN THE ZOO
SOUNDS I CAN HEAR - NEIGHBORHOOD
SOUNDS I CAN HEAR - SCHOOL
All of above: Scott Foresman, Glenview, Illinois.

LISTEN AND THINK RECORDS with activity books: Educational Developmental Laboratories, Systems for Learning, Inc., 51 West Washington Street, Orlando, Florida *see above

Laboratory:

SRA READING LABORATORY SERIES, Grades 1-3: MY OWN BOOK FOR LISTENING. Science Research Associates, Inc., 259 East Erie Street, Chicago, Ill. (The listening activities are in the Teacher's Handbook and are designed to develop the student's ability to sift, understand, and retain what they hear.)

Records:

CLASSROOM MATERIALS, INC., Listening Skills for Pre-readers. Vol. I and II: Sounds for Young Readers, Vol. I-VI., 93 Myrtle Drive, Greatneck, New Jersey.

Poems Children Will Sit Still For, compiled by Beatrice de Regiers, Eva Moore, Mary Michaels White. New York: Citation Press, 1969.

READING

Reading Skill Builders

Intermediate Kit; 51 books (level 2-6)-$53.50; audio lessons. Packet of 4 with Master Manual (level 4, Part I): cassette - $23.80; Reel-$27.80; Record-$19.80. Individually each: cassette-$5.95; Reel-$6.95; Record-$4.95. Practice Pads (levels 2-6) - 66¢ (4-6) - 84¢. Progress Record Books, Level 4 (I)-30¢ (II)-30¢; level 5-30¢; level 6-30¢. Master manual-90¢, Answer Key-75¢. Reader's Digest Services, Inc., Educational Division, Pleasantville, New York 10570

Sounds of Language Readers

Holt, Rinehart and Winston, Inc., 383 Madison Avenue, New York, New York 10017

Shapes Around Us

6 reading sets - 25 copies of the same title to a set $45.00. Reading level $1.70-$2.35

Learning to Read While Learning to Learn-5 copies each of 17 titles $175.05 reading levels: 3.185-4.2. Century Consultant, 286 Fifth Avenue, Suite 1204, New York, New York 1001 ((212) 565-0480)

SRA Reading Program

Reading labs: Grade 2-66.50; grade 3-66.50; grade 4-68.95; grade 5-68.95; grade 6-68.95.

Spache Readability Projects

Readability Level Catalog
Over 6000 titles graded in relatively exact reading levels - $5.95

Correlation to Basal Readers
American Book Co., Betts Basic Reader, Golden Rule Series (final 18 pages) $5.95.

Books for Slow Readers
Over 1500 titles relating to a variety of types of reading matter. $5.95.
Follett Library Book Company, 1018 West Washington Boulevard, Chicago, Illinois 60607

Cenco Reading Language Arts Catalog

2600 South Kostner Avenue, Chicago, Illinois 60623. Lists Projection Reading, Tachistoscope, Pacer, Portable Reading Centers, overhead projection material, tapes, records, filmstrips, library materials, and audio-visual equipment.

Catalog of Instructional Materials
Pre-school through grade eight. Webster Division, McGraw-Hill Book Company, Manchester Road, Manchester, Mo. 63011. Contains Basal series in spelling, language, reading, professional books.

Sheldon Basic Reading Series
K-8; Allyn and Bacon, Inc., 695 Miami Circle, N.E., Atlanta, Georgia 30324

EDL Catalog
Educational Developmental Laboratories, 51 West Washington Street, Orlando, Florida 32801. Tachistoscopic programs, reading programs from primary to adult levels.

Multi-Sensury Learning Aids
Scott, Foresman, Multi-Sensury Learning Aids, Atlanta, Georgia 30305. Materials for reading programs in primary grades.

Growing Through Reading
Complete set of 8 filmstrips with teacher's manual. $37.75. Eyegate House, Inc., Jamaica, New York

Supplementary Reading Books
Easy reading, high interest, Benefic Press, 1900 North Narragancott Avenue, Chicago, Illinois

Dolch Reading Books
To build sound growth in reading. Folklore of the World Books (complete set of 12 books - $31.08). Pleasure Reading books (complete set of 13 books - $31.07). Garrard Publishing Co., Champaign, Illinois 61820.

Durrell-Murphy Phonics Practice Program Learning Readiness System
Classification Seriation Kit $60.00; Harper Row, Evanston, Illinois 60201

Building Reading Power
Remedial; Charles E. Merrill, Columbus, Ohio 43216; $35.00 per kit.

EDL Learning 100 Systems
Educational Developmental Laboratories, Huntington, New York

New Reading Skilltext Series
Charles E. Merrill, Columbus, Ohio, $.81 each

Readers Digest Skillbuilders Kits
$52.50; Readers Digest Services, Inc., Pleasantville, N.Y. 10570

Reading Skill Practice Pad
56¢ each; Readers Digest Services, Inc., Pleasantville, New York 10570

Scholastic Pleasure Reading Labs
$17.00; Scholastic Book Services, Englewood, Cliffs, New Jersey

Follett Classrooms Libraries
Follett Education Corp., Chicago, Ill. 60607; $36.75.

The Columbia Children's Book & Record Library
Audio Visual of South Florida, 3748 N.E. 12th Avenue. P. O. Box 23308, Fort Lauderdale, Florida 33307. The Columbia Children's Book and Record Library is a series of top quality, fully illustrated books with companion records.

Dell Paperbacks for Elementary Schools
Education Sales Dept., Dell Publishing Co., Inc., 750 Third Ave., New York, New York 10017.

A big 8" x 10" in size and 32 pages in length, each Our World of People Books is library bound. $1.95 per copy. Silver Burdett Co., Atlanta, Georgia

Independent Reading Program
Every set includes 25 books, 35 copies of the personal reading record book. Scott, Foresman & Co., Atlanta, Georgia 30305

Easy Reading Books
For independent reading especially by children using Open Highways Scott, Foresman & Co., Tucker, Georgia 30084.

Scholastic Curriculum Units
Collections of paperback books on specific curriculum by Teaching Guide. Approximately $25.00. Scholastic Magazines, Inc., 902 Sylvan Avenue, Englewood Cliffs, New Jersey 07632

Reading Skill Builders
Reader's Digest Services, Inc., Educational Division, Pleasantville, New York 10570.

Webster Classroom Reading Clinic
By Kottmeyer and Ware, grades 4-9 - $90.00. Webster Division, McGraw-Hill Book Co., Manchester Road, Manchester, Mo. 63011.

Words in Color
Encyclopedia Brittannica Press, 425 North Michigan Avenue, Chicago, Illinois.

Durrell Listening - Reading Series
Intermediate level: Vocabulary - Listening; Vocabulary - Reading; Paragraph - Listening; Paragraph - Reading. Harcourt, Brace and World, Inc.

Specific Skill Series
Loft, Barnell. 111 South Centre Avenue, Rockville Centre, N. Y. 7 reading skills for levels one through six...six books A, B, C, D, E, F. Price $3.89 - $6.45. i.e. Following directions, getting the main idea, drawing conclusions. Practical for independent work.

Basal Reading Program
For grades 1-6. Linguistics: readers A-F. Net price $.60-$1.95. Science Research Associates, Inc., 259 East Erie Street, Chicago, Illinois 60611. Practical for children with language difficulties.

Word Games Reading Laboratory I
Science Research Associates, Inc., 259 East Erie Street, Chicago, Illinois 60611. Reading Laboratory Ib, IIb.

Open Highway Series
Practical for Special reading help. Scott, Foresman and Company, Atlanta, Georgia 30305.

Reading Skill Builders
Reader's Digest Services, Educational Division, Pleasantville, New York 10570. $.66 to $.90 each.

Charles E. Merrill, Publishers Co., 1300 Alum Creek Drive, Columbus, Ohio 43216.

Basic Reading Program
Scott, Foresman and Company, Atlanta, Georgia 30305.

Ginn and Co., 717 Miami Circle N. E., Atlanta, Georgia 30324.

Houghton Mifflin Co., 3108 Piedmont Road, N.E., Atlanta, Ga. 30305

Sheldon Reading Series
Allyn and Bacon, Southeastern Division, 695 Miami Circle, N.E., Atlanta, Georgia 30324.

Tapes:
Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio. Mini-Library #3, "Children's Stories and Rhymes,
(1) You Read To Me, I'll Read to You Vol. II," includes:
(2) A Child's Garden of Verse, Vol. 1
(3) The Happy Prince
(4) The Story of 3 Pigs; Mr. Vinegar; The History of Tom Thumb; The King O' the Cats

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio. Mini-Library #4, "Tales from Across the Ocean," includes:
(1) Irish Fairy Tales: The White Trout; Jamie Freel and the Young Lady
(2) The Happy Prince by Oscar Wilde
(3) The White Swans
(4) The Three Sillies; The Laidly Worm of Spindleston
(5) Heugh; The Ass, The Table and the Stick; Master of All Masters
(6) How the Leopard Got His Spots
(7) The Sing-Song of Old Man Kangaroo
(8) Rikki-Tikki-Tavi

Peabody Language Development Kit
Level #3, (MA 7½-9½), Kit, American Guidance Services, Inc., Publishers Building, Circle Pines, Minnesota 55014.

Games:
Dolch Teaching Aids, Garrard Publishing Co., Champaign, Ill., includes:
(1) Popper Words, Set 1
(2) Popper Words, Set 2
(3) Basic Sight Cards (220 words)
(4) Group Word Teaching Game
(5) Sight Phrase Cards
(6) What the Letters Say
(7) Consonant Lotto
(8) Vowel Lotto
(9) Take
(10) The Syllable Game
(11) Group Sounding Game
(12) Read and Say Verb Games

Posters:
"Haiku Posters", Perfection Form Co., Inc., 214 West 8th Street, Logan, Iowa

Films:
Polk Material Center, Bartow, Florida, titles include:
(1) Reading Improvement: Defining the Good Reader
(2) Reading Improvement: Effective Speeds
(3) Reading Improvement: Vocabulary Skills
(4) Reading Improvement: Comprehensive Skills
(5) Reading Improvement: Word Recognition Skills
(6) Christmas Through the Ages
(7) The Loon's Necklace
(8) Birds of Our Storybooks
(9) Tom Thumb in King Arthur's Court

Books:
Bloomer, R. H., SKILL GAMES TO TEACH READING. State University Teachers College, F. A. Owen Publishing Company, Geneseso, New York. (200 games with particular uses to strengthen learning patterns.)

Gainsburg and Gordon, BUILDING READING CONFIDENCE, Hammond, Inc., Maplewood, New Jersey. (Skill building materials, oral and written for intermediate grades.)

Roy, Mary M., SPICE, A LANGUAGE ARTS IDEA BOOK, Educational Service, Inc., P. O. Box 219, Stevensville, Michigan. (Games)

Russell and Karp, READING AIDS THROUGH THE GRADES: Bureau of Publications, Teachers College, Columbia University, New York, New York. (Specific suggestions for things to do in language arts.)

Schubert and Torgeson, IMPROVING READING IN THE ELEMENTARY SCHOOL: William C. Brown Company, 135 South Locust Street, Dubuque, Iowa. (A handbook emphasizing individual correction.)

Smith, James A., CREATIVE TEACHING OF THE LANGUAGE ARTS IN THE ELEMENTARY SCHOOL: Allyn and Bacon, Boston, Mass. (Specific suggestions for activities in language arts.)

Books for Students:

INVITATIONS TO A PERSONAL READING PROGRAM: Scott Foresman, Glenview, Illinois. (Books by grade level interests, but varied in difficulty--biography, history, realistic stories, hero tales, etc.)

Martin, Bill, Jr., SOUNDS OF LANGUAGE: Holt, Rinehart and Winston, Inc., New York. (Elementary reading skills program characterized by sequential language experiences based on the concept that "Language is learned as it is perceived in the ear and reshaped on the tongue.)

Charts:

Betts Phonic Charts: American Book Company, 55 Fifth Avenue, New York, New York

Reading Charts by Ideal: Ideal Supply Company, Chicago, Ill.

Laboratories:

SPECIFIC SKILLS SERIES: Barnell Loft, LTD, 111 South Centre Avenue, Rockville Centre, New York (Activity books for locating answers, following directions, using the context, etc.)

READING SKILL BUILDERS: Reader's Digest Services. Inc., Pleasantville, New York. (Primary and intermediate stories to teach specific skills.)

READ-STUDY-THINK Activity Books: My Weekly Reader, American Education Publications, Columbus, Ohio. (Practice exercises to build skills, in reading for facts, interpretation, creativity, and thinking organization.)

SPELLING LEARNING GAMES KITS: Lyons and Caranahan, 407 East 25th Street, Chicago, Illinois (A series of games for grades one through six, such as "Snail-Trail" - beginning consonant sounds, "Patch-Match" - anagram type game emphasizing beginning and ending sounds.)

UNITS OF INDIVIDUALIZED READING: Scholastic Book Services, 904 Sylvan Avenue, Englewood Cliffs, New Jersey (Children's literature for grades three through six in colorful paperback form with individual conference cards, informal reading inventory, etc.)

READING SKILLTAPE/SKILLTEXT SERIES: Charles E. Merrill Publishing Company, Columbus, Ohio. (Kindergarten through six materials for getting information, understanding ideas, making judgements, etc.) PHONIC SKILLTEST SERIES (Structured understanding and sound of words.) DIAGNOSTIC READING WORKBOOKS (Checks and reinforces major basic skills.)

SRA READING LABORATORIES (grades one through six) Science Research Associates, 259 East Erie Street, Chicago, Ill. (Skill building materials that span a number of ability levels.)

Films:

READING IMPROVEMENT: DEFINING THE GOOD READER (11 min.) Intermediate level--points out the characteristics of a good reader. Regional Library.

READING IMPROVEMENT: VOCABULARY SKILLS (11 min.) Intermediate level-suggests specific vocabulary skills and exercises which increase reading effectiveness. Regional Library.

READING IMPROVEMENT: WORD RECOGNITION SKILLS (11 min.) Intermediate level-designed to help the student in improving his word recognition by showing him skills he may develop for quick accurate recognition of words by form, context, and sounds. Regional Library.

WE DISCOVER THE DICTIONARY (11 min.) Intermediate level - the dictionary is presented as an invaluable guide to the world of words. Regional Library.

Filmstrips:

READING READINESS: Set of nine films, kindergarten and first grade. Encyclopedia Britannica Films, 425 North Michigan Ave., Chicago, Illinois

YOUR DICTIONARY AND HOW TO USE IT: Society For Visual Education. 1345 Diversey Parkway, Chicago, Illinois.

Transparencies:

Learning to Use Your Dictionaries
Be a Dictionary Detective
Finding Information - In the Table of Contents
In the Index
In Encyclopedias
All of above - Jean Publications, 815-825 East Market Street, Louisville, Kentucky.

Records:

PATHWAYS TO PHONIC SKILLS: American Book Company, 55 Fifth Ave., New York 3, New York, Vol. I, II, III. (Develops and extends phonic readiness skills)

LEARNING TO READ WITH PHONICS: Teaching Aids, 12844 Weber Way, Hawthorne, California (Activity booklets accompany the records.)

Machines:

FLASH X - Educational Developmental Laboratories, Inc., Huntington, New York (Individual hand-operated tachistoscope for improving seeing skills. Sight vocabulary discs can be bought or you can buy the blank discs and write your own.

CONTROLLED READER: Educational Developmental Laboratories, Huntington, New York (Projects visual material in a line-by-line or left-to-right fashion at controllable rates in the form of picture games, vocabulary presentations, and oral or silent reading.)

Games For Reading:

READING AND SPELLING TEACH KEY: The entire alphabet is printed across the bottom of a display box, with a hole by each letter. The child inserts a large card with a picture and its word description (minus one letter) in the display box, then uses plastic key to choose the letter that completes the spelling of the word. Only the choice of the correct letter "unlocks" the card for removal. Forty-eight picture-word cards. Age five and up. 3M Brand EduPLAYtional Games, 3M Center, St. Paul, Minnesota 55101. At toy/department stores. $6.95. Additional sets of advanced cards at $1.75 per set.

SENTENCE BUILDERS: This game contains 312 word cards, color-keyed according to their jobs as parts of speech (nouns, verbs, conjunctions, etc.) with an explanatory reference table. Players draw cards and build sentences with points given for speed and number of words used. Helps clarify the "parts of speech" for all grades. Ages eight to 14. Cadaco, Inc., 310 West Polk Street, Chicago, Illinois 60607. Department/toy stores. $6.00.

DIAL 'N SPELL: This is a board with a plastic dial in the center. The dial has all the alphabet letters on it, and it is surrounded be various pictures of familiar objects. A child dials the spelling of a selected picture. When he dials the spelling correctly, an arrow points to the matching picture, proving him right. (He can check his spelling using words printed across the top of the board). Many cards are provided, with a total of 99 words to spell. Milton Bradley Company, Springfield, Massachusetts. In toy/department stores. $2.00.

KIDDICRAFT'S 300 COMMON WORDS: An English import, this game contains 300 word cards which notch together. Within an agreed time (varied to age, ability, number involved), players make sentences using the word cards. A child must learn to recognize words and to use them. American Distributor--Childcraft Equipment Company, Inc., 964 Third Avenue, New York, New York 10022. Mail order only. $1.75.

TEACHING TYPEWRITER: Programmed teaching machine, built to resemble typewriter. Each program consists of 20 cards. Youngsters from ages six and up learn to recognize words, building at own pace. Ten programmed card sets, on reading and math. Powered by batteries. Childcraft Equipment Company, Inc., 155 East 23rd, New York, New York 10010. Mail order only. $40.00. Programmed card sets, $1.50 per set. Converter $5.00 extra.

FUN WITH RHYMES ACTIVITY KIT: Contains two board games, plus rhyming picture-card game, players draw cards and then must think of a rhyming word to match the picture on the card in order to advance a marker on the board. A third game matches cards into rhyming pairs, with the greatest number of pairs winning. Ages six to eight; two to four players. Instructo Corporation, Paoli, Pennsylvania 19301. Available in school supply stores. $4.50

ENDS 'N BLENDS: This game has a playing board, word-part cards, spinner, and point markers. Player puts beginning and ending word-part cards together to make words in order to win points. He may lose points with hit/miss cards. Spinner determines number of cards players use. Helps child see parts in words. Ages six to 12; two to four players. Educational Games, Inc., P. O. Box 5833, Grand Central Station, New York, New York 10017. Department/toy stores. $4.00.

VOWEL LOTTO, AND CONSONANT LOTTO: The players of this game must match small picture cards to the large board cards according to vowel sounds. (Some single, some double vowel.) No letters or words are printed on cards, so a child learns to listen closely to the sound of the word. Key-list checks correct matching. Consonant Lotto is based on the same principle. For two to ten players; ages six to nine. Garrard Publishing Company, Champaign, Illinois 61820. In school supply stores. $1.98 each game.

THE SOUND WAY TO EASY READING: This is phonics self-teaching course which thoroughly explains the phonic alphabet and sound relationships of letters and words. It uses recordings and text material for explanation and drill. Very valuable teaching aid for a youngster of any age who has not yet grasped a phonic understanding of letters and words. Bremner-Davis Phonics, 161 Green Bay Road, Wilmette, Illinois 60091. Mail order only. $24.95.

PHONIC RUMMY: The cards with this game have a word printed on them, with its vowel in a contrasting color. Players match up three cards which have same sounding center vowel. Available in Sets A, B, C, and D--each one progressively more challenging. Each set contains two packs of 60 cards. Age six and up, depending on a youngster's needs. Kenworthy Educational Service, Inc., P. O. Box 3031, Buffalo, New York 14205. In school supply stores. $1.50 per set.

PHONICS WE USE--LEARNING GAMES KIT: An extensive set of ten phonic games designed to give children experience and drill in hearing, saying, and seeing important basic phonic elements in words. Games range from the very simple to the relatively complex. Some familiarity and experience with phonics necessary. A teacher's manual is included. All ages. Lyons and Carnahan, Inc., 407 East 25th Street, Chicago, Illinois 60616. Mail order only. $52.00.

LISTEN AND LEARN WITH PHONICS: Recordings and books for learning and using a phonic approach to pronouncing and reading letters and words. All ages. Americana Interstate Corporation, Mundelein, Illinois 60060. Mail order only. $19.95.

READING KIT: This varied reading kit contains a record of nursery rhymes, stories, and the alphabet song; letter cards; several letter lotto games; a board game; and a printed folder of suggestions for games which develop auditory and sight discrimination. The kit can be used by one child, or several; ages five to eight. Associated Press, P. O. Box 5, Teaneck, New Jersey 07666. Mail order from Associated Press. $3.00.

READING LOTTO: Players draw from 36 individual picture-word cards and then match them to a larger picture-word board. Six board cards provide considerable variety of words and pictures. They can be matched by pictures alone for pre-readers, or by pictures and words for beginning readers. This helps children learn words through picture-word association. Ages four to seven; two or more players. Three separate games available: Zoo, City, House--all familiar subjects. Creative Playthings, Princeton, New Jersey 08540. In department/toy stores. $3.00 per game.

LINGO: A lotto game in which small, individual word-picture cards are matched to a larger picture board. The words are printed in English, French, or Spanish. This game, in addition to its word-recognition value for beginning readers, provides a good introduction to a foreign language. Pamphlet explains value of food throughout the world, gives history of UNICEF. Two to four players; age four and up. United States Committee for UNICEF, 331 East 38th Street, New York, New York 10016. $2.00.

PICTURE FLASH CARDS: A deck of cards with pictures of familiar objects on one side of each card an the corresponding word on the other side. The child stacks the cards before him with the word side showing. He then pronounces the word on each card, flipping to the reverse side of the card for a picture clue when he cannot recognize the word. This game helps a child build a vocabulary of over 100 words. He learns by associating pictures of common objects with the words that identify them. Ages five through eight. Milton Bradley Company, Springfield, Massachusetts. In school supply stores. $1.00.

POPPER CARDS: This is a card set of 220 basic "sight" vocabulary words which cannot be learned from pictures. It is a word-recognition exercise to encourage these words to "pop" into the mind of a child when he sees the word card "flashed" by another player. Set One is the easier half of 220 basic sight vocabulary; Set Two, the harder half. Ages five to ten. Garrard Publishing Company, Champaign, Illinois 61820. In school supply stores. $1.00 per set.

SCHOOLHOUSE IN A FUN BOX: Sturdy picture-cards have identifying words printed across the detachable tops of each card. Child matches picture with scrambled top. For children age four to six. Ed-U-Cards Corp., Commack, New York 11725. In dime-to dollar chain stores. $1.19.

SHUFFLE 'N READ: A set of three lotto games, consisting of small word cards which match a word board. Games concern familiar subjects already in child's vocabulary--colors, months and days. Up to six players; ages six and up. Johnson Library of Reading Aids, Box 68, Rochelle, Illinois 61068. $5.00 for three-game box. Mail order only.

WONDER WORDS: This game consists of a playing board, strips of basic reading words, and spinner. Word strips are inserted in rows, and the player pronounces the words as he advances his marker, according to spinner. Row arrangement encourages eye movements similar to those used in line reading. Includes over 100 words, plus blanks. Ages four to six (with pictures); five to seven; six to eight; seven to nine. Educational Games, Inc., P. O. Box 5833, Grand Central Station, New York, New York 10017. In department/toy stores. $4.95. Extra sets of strips, $1.00.

SCRABBLE FOR JUNIORS: Youngsters' version of original game, based on pictures and words. Playing board has one side for pictoral version for younger players, advanced junior version on other side. Develops word and letter recognition. One hundred lettered tiles. Ages six to 12 (and up); two to four players. Selchow & Righter, 200 Fifth Avenue, New York, New York. Department/toy stores. $3.

LEAPIN' LETTERS: Players take turns picking from 36 plastic letters to spell zany animal names. If letter can't be used by player who gets it, it's promptly launched into air by spring device for others to grab and use. Lively way to use letters. For two to four players, ages five and up. Parker Brothers, 200 Fifth Avenue, New York, New York. Available in department/toy stores. $4.50.

WRITING

The Ginn Word Enrichment Program, 717 Miami Circle N.E., Atlanta, Georgia 30324.

Teaching Main Ideas
Nine transparencies, $47.00, CCM: School Materials Catalog, Standard School, Inc., 5817 Florida Ave., Tampa, Florida 33604.

Outlining
7 transparencies, $38.00.

Writing Our Language
Scott, Foresman & Co., Atlanta, Georgia 30305.

Science Research Associates, Inc.
259 East Erie Street, Chicago, Illinois 60611

Basic Composition, Series II
(Writing Skills Laboratory) $64.95. Practical for stimulation of students powers of observation and imagination aids in organizing and communicating ideas.

Education Reading Services, Inc.
Writing and revising filmstrips. Media Associates, East 64 Midland Avenue, Paramus, New Jersey 07652.

Films:
Polk Material Center, Bartow, Florida. Titles available include:
(1) Writing Through the Ages
(2) Spelling is Easy
(3) We Discover the Dictionary
(4) Story of a Book

Books for Students:
COMPOSITIONS THROUGH LITERATURE: American Book Company, 300 Pike Street, Cincinnati, Ohio. A creative writing course for upper elementary in which the student is exposed to examples of writing techniques and then through composition, uses these techniques and finally the student explores the structure of language on the level of sounds, words and sentences.

Laboratory:
SRA Basic Composition series II and III - Writing Skills Laboratory: Science Research Associates, Inc., 259 East Erie Street, Chicago, Ill. Grades five through eight--designed to stimulate the student's imagination and to teach him how to organize and communicate his experience.

Films:

Regional Library, Bartow, Florida

WRITING THROUGH THE AGES - (10 min.) Chronological history of writing as a means of communication.

STORY OF A BOOK: (11 min.) Film follows the real life author, H. C. Holling, through the exciting and satisfying process of creating PAGOO, the story of a hermit crab.

READING IMPROVEMENT: COMPREHENSIVE SKILLS (11 min.) Intermediate level; emphasized ways of organizing paragraphs and outlining.

Materials:

Acetate sheets obtained from any school supply is excellent for tracing.

VIEWING

Regional Film Library Catalog, Bartow, Florida

Weston Woods
Weston, Conn. 06880. List of books, filmstrips, recording, sound filmstrip sets, motion pictures.

Society for Visual Education
Diversey Parkway, Chicago, Ill. 60614

Educators Purchasing Master-Audio Visual
Catalog-Lists all companies - $27.50. Fisher Publishing, 3 West Princeton Avenue, Englewood, Colorado 80110.

Films:
Doubleday Multimedia, Department O-ST-3, School and Library Division, Garden City, New York 11530.

Developing Visual Awareness and Insight
Workbook-88 pages, $1.25, IMED - Publishers

Our Children's Heritage
Audio Visual of South Florida, A/K/A Educational Electronics, 3748 N. E. 12th Avenue, P.O. Box 23308, Fort Lauderdale, Fla. Practical for literature for seven and eight year olds.

Pictures:
Let's Start Picture Collections (Kindergarten and Primary) Scholastic Magazines, 902 Sylvan Avenue, Englewood Cliffs, New Jersey. Pictures with a teaching guide to help students observe and relate to their immediate environment and learn about the world beyond.

Kits:
Storytelling with the Flannel Board, Such as 40 stories to be told with the flannelboard. (Dennison Teaching Aids) ABC School Supply, 240 Ninth Street, North, St. Petersburg, Fla.

Transparencies:
Transparencies for Milliken Publishing Co., 611 Olive Street St. Louis, Mo. (Colorful transparencies with records and activity sheets in every area of the language arts.)

Stage:
Table stage, such as the "Talk - N - Picture" stage which sits on the table as a theater for puppets or a viewer for diorams. (Milton Bradley) ABC School Supply, 240 Ninth St., North, St. Petersburg, Florida

McLuhan, Marchall and Quentin Fiore. THE MEDIUM IS THE MESSAGE. New York: Bantam Books, 1967.

Films:

(1) "Dot and the Line" - Films, Inc.
1144 Wilmette Avenue
Wilmette, Illinois 60091

(2) "Jazoo" - Imperial Film Co.
The Executive Plaza
4404 South Florida Ave.
Lakeland, Florida 33803

(3) "The Moods of Surfing" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406

(4) "Sky Capers" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406

(5) "Wonderful World of Wheels" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Calif. 90406

(6) "A Chairy Tale" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Calif. 90406

(7) "The Red Balloon" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Calif. 90406

(8) "Dune Buggies" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Calif. 90406

LANGUAGE

Transformational Grammar Sound Filmstrips
(2 series) (10 day preview) Each Series 6 filmstrips, 3 records, 6 guide-$45.00. Colonial Films, Inc., 752 Spring Street. N.W., Atlanta, Georgia 70308.

Complete New Adventures In Language
Unit with 15 full color captioned filmstrips. $90.00. Troll Associates, 6021 Farrington Avenue. Alexandria, Virginia 22304.

Focus on Language
Complete set of 10 color filmstrips with 5 records and teacher's manual. $77.00. Eye-gate House, Inc., Jamaica, New York.

Fundamentals of Grammar
Complete set of nine color filmstrips and teacher's manual - $42.50. Eye-gate House, Inc., Jamaica, New York.

Study Skills
Note taking, outlining, reporting. 8 tapes for $49.40 on developing good study habits. Tapes Unlimited, 13001 Puritan Avenue, Detroit, Michigan 48227.

All Aboard The Punctuation Express
Six color fimmstrips - $36.00. Learning Arts, P.O. Box 917, Wichita, Kansas 67201

Building Language Power Series
Charles Merrill, Columbus, Ohio. $1.05 each. Grades 3-8.

Skills in Spelling
Grades 1-8. 69¢. Correlation with all Language Arts areas. McCormick, Mathers, P.O. Box 2212, Wichita, Kansas 67201.

The Language Instructor - Sound Teacher
Through the automatic execution of a listen-record-compare routine a student may now effortlessly compare his own pronunciation - matching attempts with a succession of speech models. Educational Sound Systems, Inc., 4965 New Haven Avenue, Melbourne, Fla. 32901

Learning A Second Language
Oral English. The Economy Co., P.O. Box 13998, 2033 Monroe Drive, N.E., Atlanta, Georgia 30324

In Other Words
A Beginning Thesauras by Greet, Jenkins, Schiller - $2.31. Scott, Foresman & Co., Tucker, Georgia 30084

In Other Words. . .
A junior thesaures by Greet, Jenkins, Schiller - $3.06. Scott, Foresman and Company, Tucker, Georgia 30084.

Let's Speak English by D. G. Wheeler
Grades 1-6. Especially designed for foreign language speaking children-programmed. Webster Division, McGraw-Hill Book Co., Manchester Road, Manchester, Mo. 63011

Our Changing Language
By Evelyn Gott and Raven J. McDavid. Grades 4-9. McGraw-Hill Book Co., Manchester Road, Manchester, Mo. 63011.

Building Language Power Series
Models (3-5) - $.96; Patterns (4-6) - $.96; Blueprints (5-7)- $.96; Frameworks (6-8) - $.96. Merrill Publishing Co.

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216.

Building Verbal Power in the Upper Grades
5-12" 33 1/3 RPM records, Educational Record Sales, 157 Chambers Street, New York

Developing Fundamental Language Patterns
6-12" 33 1/3 RPM records. Educational Record Sales, 157 Chambers Street, New York City, New York.

Filmstrips:
Encyclopedia, 425 North Michigan Avenue, Chicago, Ill. 60611.
(a) Filmstrip Series No. 8840 (color); "Beginning Grammar," includes:
Words That Name Things
Words That Show Action
What Is a Sentence
Words Used Instead of Names
Words That Describe Things
Words Telling How, When & Where
Using Punctuation Marks
Writing Conversation
(b) Filmstrip Series No. 8220 (color), "Parts of Speech," includes:
Why Study Grammar
Nouns
Pronouns
Adjectives
Verbs
Adverbs
Prepositions, Conjunctions & Interjections
Phrases and Clauses
(c) Filmstrip Series 9260 (color), "Understanding the Sentence," includes:
The Verb and the Sentence
Recognizing Phrases
Recognizing Clauses
Kinds of Sentences
Parts of the Sentence or Clause
Using Personal Pronouns
Reflexive, Relative and Interrogative Pronouns
Making Words Agree

Films:

Polk Material Center, Bartow, Florida. Title includes:
"Punctuation - Mark Your Meaning"

Books for Students:

Roberts, Paul; THE ROBERTS ENGLISH SERIES, Harcourt, Brace and World, Inc., Atlanta, Georgia, State textbook for grades 3-6 that uses the linguistic approach to language. The workbooks are available to accompany the text from the Florida Schoolbook Depository, Jacksonville, Florida.

Films, Filmstrips, and Records:

"Black Treasure" filmstrip and record concerning the culturally deprived from the Coke Bottling Company.

"Punctuation - Mark Your Meaning" (11 min.) A film from the Regional Library, Bartow, Florida for the Intermediate level. Shows the simple rules of punctuation and how essential punctuation is to the meaning of our language.

"Billy, the Lonely Word", a record from Classroom Materials Inc., 93 Myrtle Drive, Great Neck, New Jersey. A set of two records with stories such as "Billy in Verbville," "Billy on Adjective Avenue," etc.

The Best in Children's Literature records; stories of "The Universe Around Us."; from Bowmar Records, 1051 South Burbank Boulevard, North Hollywood, California

Transparencies:

Hayes Language Transparencies (Negatives, Antonyms, Sentences, Contractions, Parts of Speech, etc.)

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R. R. Bowher Company, 62 West 45th Street, New York 26, New York

Bruce Publishing Company, 400 North Broadway, Milwaukee1, Wisconsin

Chilton Company, Book Division, 56th & Chestnut Streets, Philadelphia 39, Pennsylvania.

Thomas Y. Crowell Company, 432 Park Avenue, South, New York 10, New York

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Holt, Rinehart and Winston, Inc., 383 Madison Avenue New York 17, New York and Crocker Park, Box 24400, San Francisco 24, Calif.

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Knopf, Inc., 501 Madison Avenue, New York 22, New York

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